

51
Exhibitors Outline Wants of the Public

DRAMATIC MIRROR

OF THE STAGE AND NOTION PICTURES

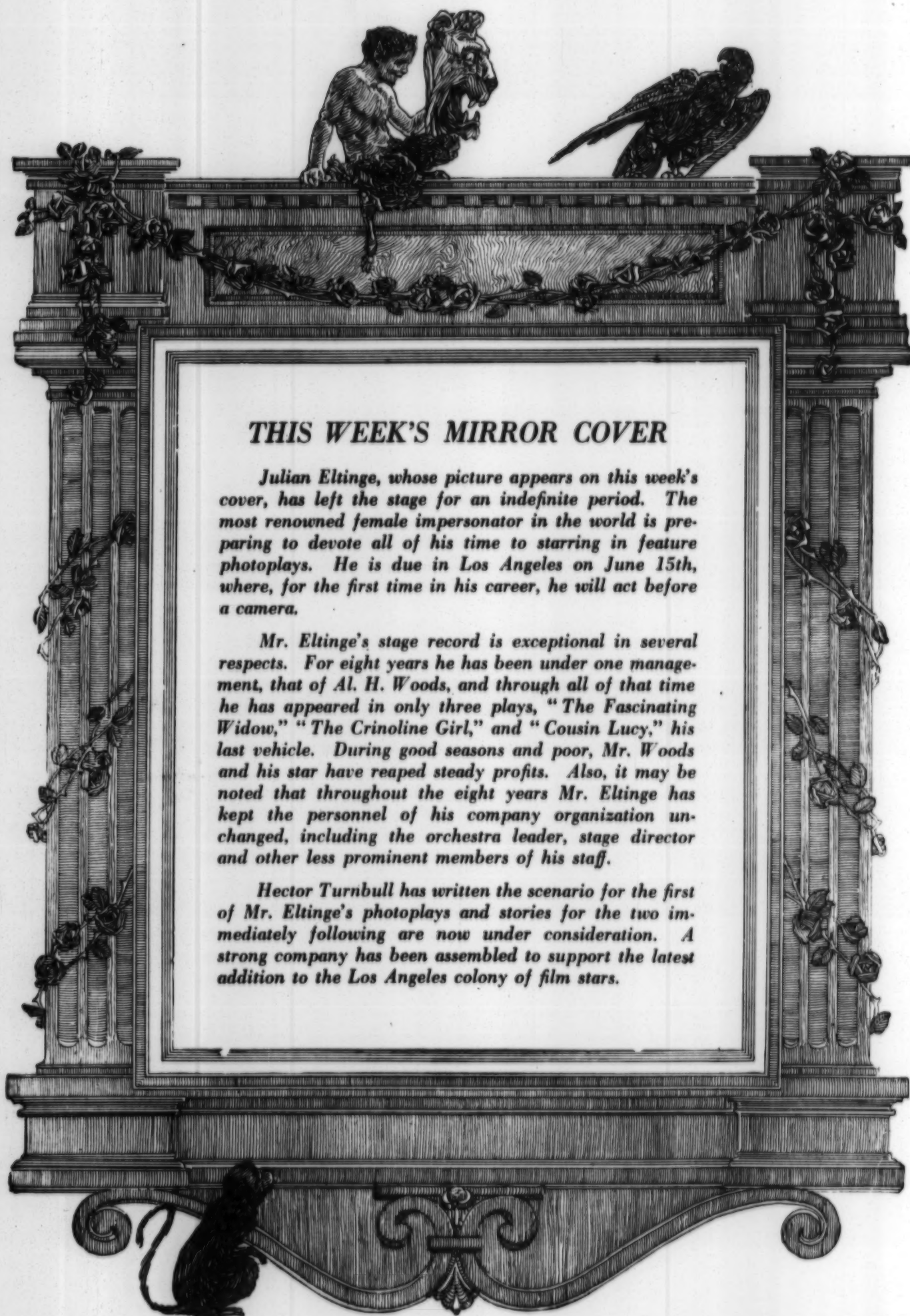
JUNE 2, 1917

PRICE TEN CENTS



JULIAN ELTINGE

Jerome Kern Discusses Music for Stage



THIS WEEK'S MIRROR COVER

Julian Eltinge, whose picture appears on this week's cover, has left the stage for an indefinite period. The most renowned female impersonator in the world is preparing to devote all of his time to starring in feature photoplays. He is due in Los Angeles on June 15th, where, for the first time in his career, he will act before a camera.

Mr. Eltinge's stage record is exceptional in several respects. For eight years he has been under one management, that of Al. H. Woods, and through all of that time he has appeared in only three plays, "The Fascinating Widow," "The Crinoline Girl," and "Cousin Lucy," his last vehicle. During good seasons and poor, Mr. Woods and his star have reaped steady profits. Also, it may be noted that throughout the eight years Mr. Eltinge has kept the personnel of his company organization unchanged, including the orchestra leader, stage director and other less prominent members of his staff.

Hector Turnbull has written the scenario for the first of Mr. Eltinge's photoplays and stories for the two immediately following are now under consideration. A strong company has been assembled to support the latest addition to the Los Angeles colony of film stars.



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, JUNE 2, 1917

No. 2006

MODIFIED TAX BILL APPEARS CERTAIN

Senate Finance Committee Shows Disposition to Aid Theatrical and Motion Picture Interests—Proposed Tax on Films Likely to Be Eliminated, Also Admission Tax for Theaters Charging Not More Than Ten Cents—Delegation Goes to Washington

WASHINGTON, D. C. (Special).—The theatrical interests are assuming a more hopeful and optimistic attitude as a result of the decision of the Senate Finance Committee to modify the war revenue bill, which at present provides for raising \$1,800,000,000 by direct taxation.

The committee has tentatively agreed to take off between \$300,000,000 and \$550,000,000 from the taxation program, in the process of which such levies as the additional retroactive income tax on incomes earned in 1916, the increases in the inheritance taxes, and the proposed increase in second-class postal rates would undoubtedly be stricken out. For the latter tax it is reported that a straight 2 per cent. tax on advertising will be substituted. By this measure the theatrical people feel that they will not be the subjects of discriminatory taxation, which they believe would be their lot under the former plan of taxing only that advertising represented by billboards.

Admission Tax Stands

While the proposed tax of 10 per cent. on all admissions paid to places of amusement will undoubtedly stand for legitimate theaters, it is believed that changes are being considered which involve passenger and freight traffic taxes.

A heavy financial burden would be removed from the shoulders of theatrical managers should these traffic taxes be stricken out entirely, inasmuch as considerable of their enterprises consist of traveling organizations. It is

predicted that if the 10 per cent. passenger tax remains several managers whose activities are confined solely to traveling companies will be compelled to go out of business.

Picture Men Hopeful

John R. Freuler, president of the Mutual Film Corporation; Samuel S. Hutchinson, president of the American Film Company, Inc., and James P. Greer, general counsel for the latter company, returned to New York, following conferences with many of the leading Congressmen. Mr. Freuler said that the motion picture interests are safe in assuming that there will be an intelligent revision of the measure for the taxation of the motion picture for war revenue as put to the Senate Committee by the House.

"There was every evidence of a desire to deal fairly and intelligently with the motion picture business in the effort to raise war revenues, and there is hope of a final adjustment within reason and the producing possibilities of the picture business."

William A. Brady, president of the

National Association of the Motion Picture Industry, has appointed every member of the organization on a committee, and simultaneously ordered them to meet in convention at the Belasco Theater, Washington, on June 1, to impress the legislators with the seriousness of levying a tax of one and one-half cents on every foot of film. Later this convention was indefinitely postponed, and a special delegation, headed by Mr. Brady, left for Washington on Monday, in order that protests to the Senate Committee might be made before action had been taken. Most of the important concerns were represented.

To Drop Film Tax

According to tentative changes agreed upon by the Senate Finance Committee, the bill will be modified in order to eliminate the proposed tax on films and to make the admission tax inapplicable to motion picture houses charging not more than ten cents admission. Motion picture interests are most interested in having the tax on their productions dropped, and are urging this at the Washington hearings.

LIBERTY LOAN PROGRESSES

Managers and Players Combine in Increasing Sale of Bonds

The activities started by the United Managers Protective Association in the Liberty Loan campaign have already brought results. Although the managers have not acted concertedly all over the country, each individual member has done his "bit." Posters are displayed in all the lobbies and programs carry large flash advertisements asking every one to subscribe to the loan. In some places various novel methods are used to spread the propaganda.

The Mitchel H. Mark Realty Corporation, owners of the Strand Theater, is among the first in the theatrical field to buy a number of the Liberty Loan bonds. This firm purchased \$35,000 worth last week.

The activities of the National Association of the Motion Picture Industry have also progressed rapidly. Among recent accomplishments was the appointment of two separate committees of men and women recruited principally from among the ranks of players to take charge of circulating the bonds among their co-workers, and in other ways interesting them to purchase bonds.

Alice Brady was appointed chairman of the women's committee and Jean Stuart was named as secretary. The subscription list was started off with much success when Marguerite Clark turned over a check for \$5,000.

OVER ONE THOUSAND ACTORS IN ANNUAL MEETING

Struggle for Fair Contract Is Subject of First Importance at Gathering in Hotel Astor—Arbitration Board Soon to Be Formed—Officers of Equity Association Elected for Coming Year

The annual meeting of the Actors' Equity Association was held last Monday afternoon in the Hotel Astor. Over 1,000 members of the society attended. In the absence of Francis Wilson and Bruce McRae, president and vice-president, respectively, of the organization, Howard Kyle, corresponding secretary, presided.

In his address Mr. Kyle stated that indications point to the early achievement of the principal aim of the association—the institution of a mutually agreeable contract between managers and actors. Last week a meeting of the United Managers' Protective Association was held in the rooms of the organization in the New York Theater Building. A committee from the Equity Association outlined the features of the so-called equitable contract for which it has waged a long and persistent campaign, and the managers, headed by Lee Shubert, Klaw and Erlanger, E. F. Albee, A. H. Woods, Oliver Morosco, and others, agreed that a standardized contract between managers and actors was advisable, and that upon the return from the Coast of Mr. Klaw, president of the managers' organization, the matter will be taken up so as to be in op-

eration for the new season. Meanwhile, committees were appointed by the two bodies to evolve a working basis and to pass on a mutually acceptable contract.

Era of Good Feeling

Mr. Kyle assured his hearers that it was but a question of a short time when the theatrical industry will be conducted upon the fair and businesslike standards of other industries, and that managers and actors will be co-operating harmoniously for the betterment not only of their positions, but of the stage as well. From the start, he explained, the organization impressed upon its members the necessity of equitableness in their relations with managers, and that failure to maintain on their side a sense of justice would not be tolerated. In this way managers began to see that the society was fighting for an unselfish principle of equity, and it was not long before several of the leading producers were using equity contracts exclusively. It was pointed out that the United Booking Office and the vaudeville actors, as represented by the National Vaudeville Association, had reached an agreement over a form of contract which had eliminated all

suggestions of unfairness or unequibleness from their relations.

Privileges for Members

It is doubtful whether the form of standardized contract will prevail in managerial offices for those actors who are not members of the Equity Association, since it is feared that any discrimination will be regarded as in the nature of a conspiracy in restraint of trade. However, it is extremely unlikely that privileges will be extended members of the society which will not be obtained by those outside the organization.

An arbitration board, which will consist of an equal number of members from the managers' and actors' organizations will undoubtedly be formed as soon as a mutually agreeable contract has been passed on.

The annual election of officers was also held at the meeting of the society last Monday. Those who have been holding office for the last year were re-elected, as follows: President, Francis Wilson; vice-president, Bruce McRae; recording secretary, Grant Stewart; corresponding secretary, Howard Kyle; treasurer, Richard A. Purdy.

EXCHANGE MEN NEXT WEEK

The exchange man comes in daily contact with motion picture exhibitors. He hears at first hand their troubles and their successes, yet he is seldom brought from the seclusion of his office.

This week, on another page of *The Mirror*, you may read what exhibitors think of present conditions; next week the exchange men, supplying hundreds of theaters, will have their say.

If you think New York exhibitors are a bit downcast, look at the other side of the case next week through the viewpoint of the exchange men. Most of them are optimistic and they know whereof they speak.

PICTURE EXHIBITORS ON WAR AND BUSINESS

Tour of Photoplay Theaters in All Parts of New York Reveals a Spirit of Uncertainty—Men Who Manage Houses Are Waiting to See What Happens—Little Call for War Pictures—Demand for Comedies Is General—Programs Not Well Balanced

We hear a great deal of the exhibitor in other cities, but little of the film showman of New York. How does the metropolitan exhibitor—beset by every problem of film presentation—meet conditions?

A careful tour of film theaters from Fourteenth Street to West 181st Street and East 149th Street reveals a number of interesting things. Briefly, we might sum up our findings as follows:

1. The war is affecting business. In some instances a 10 per cent. drop has manifested itself.

2. Exhibitors are making no constructive effort to prepare for future wartime conditions.

3. There is little real effort at program balancing.

First of all, in making our tour, it should be explained that, except in talking with Manager S. L. Rothapfel, of the Rialto Theater, we confined our attention, in the main, to the independent film theater—the neighborhood house—hoping in this way to best reflect conditions in the various zones of the city. Thus we did not include theaters in the Loew, Moss, or Fox chains, or, indeed, any house presenting variety with its screen entertainment.

War Pictures Not Favored

Aside from the salient findings of our investigation, a number of interesting incidental facts revealed themselves. These might be noted as follows:

1. War pictures, except in news reel form, on the whole, are not in favor. News reels are remarkably popular.

2. The problem of securing good comedies is worrying exhibitors.

3. Managers echo the motion picture magazines in deploring the lack of freshness of story and the repetition of old themes and ideas in features.

4. Exhibitors express a desire for more Western dramas of the open country.

To return to our first findings. The war is undoubtedly hitting the smaller exhibitor. Many of the showmen we visited revealed a decided reluctance to talk about this, but all of them admitted quite frankly that the future looks uncertain.

Manager Sol J. Saphier, of the Empress at 544 West 181st street, while stating that the war had not directly affected his business thus far, was pessimistic about the future. "The Summer is always a hard period for the small exhibitor to weather. At best he can but top his expenses. If he does little more than break even now, what will happen when the tax and wartime economies strike him? I look for a great many theaters to close for the Summer. Of course, many close every Summer. But this year a good percentage won't reopen." Many exhibitors echoed Mr. Saphier's opinion.

Looking to Future

Each exhibitor was asked if preparations are being made for the future. Here let us again quote Mr. Saphier. "What can be done?" asked the Empress manager. "We educate our audiences to look for a certain program, a certain number of reels. If we cut or economize, we are lost." The various exhibitors revealed a hope that the producer or exchange will come to the rescue with a reduction in charges. We found this hope everywhere.

The big film theaters seem to be weathering conditions—thus far at least. Manager Rothapfel, of the Rialto, said that business had never been better.

"If anything, it has improved since the opening of hostilities," he said, "I see no reason why screen theaters, with their normal price of admission, should suffer. Indeed, they should gain. The motion picture is the poor man's entertainment. But managers must be careful never to let their shows depress."

"Use your head—and keep your program within two hours," is Mr. Rothapfel's advice to the neighborhood exhibitor.

Talking of balancing programs, Mr. Rothapfel said that the feature picture must necessarily be the backbone of the small theater's daily bill. "Here at the Rialto we can afford to subordinate the so-called feature. Indeed, sometimes we select the picture solely for its musical possibilities. I find the animated weekly an exceedingly popular unit. Comedies, travel pictures, and scenics have a strong position on our screen program. Of course, orchestral music and kindred links in the program are vital."

Programs Not Balanced

Our tour revealed little consistent effort to balance programs. An exhibitor, for instance, plays a feature, a two-reel

drama, a comedy and possibly a news weekly without regard for the actual subjects of these reels. They are there because these units are under contract from certain sources for certain days. "The daily change prevents anything like intelligent balancing of programs," said one manager. This seems to be the real difficulty.

Oddly, despite the fact that the newspapers are crowded with war news, dramatic war pictures are not generally popular. In a few instances we found theaters where the audiences numbered many foreigners, playing news war pictures as a special feature. The so-called patriotic features are not attracting business in New York.

Practically every exhibitor mentioned the utter impossibility of getting good comedies. "Comedies are my biggest problem," said one theater owner. "I may get a splendid program except for one comedy. That one comedy will spoil the whole day's bill. My patrons, on coming out, forget the good qualities of the dramatic features and comment only upon the small comedy."

Smart Dramas and Novelties

Many magazines dealing with the screen have been advocating shorter photoplays. We found no sentiment among managers for a feature of less than five reels, although several expressed themselves as against playing a longer length. "My patrons want smart dramas," said L. F. Murphy, of the Majestic Theater, 1495 St. Nicholas Avenue. "Novelties are in great demand. By that I mean something like Charles Ray's recent baseball story for Triangle." A number of managers deplored the lack of good Western stories. Manager Benk, of the Stanley Theater, Seventh Avenue and Forty-first Street, was among the exhibitors voicing this opinion.

The popularity of the animated news film, the travelogue, and the screen magazine is remarkable. The news reel, indeed, is tremendously popular everywhere.

It was not possible to obtain all essential facts at every theater visited. Managers in some instances did not wish to go into details, in others repeated visits found managers absent. In the foreign districts it was impossible to get coherent replies to detailed inquiries.



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KATHERINE LA SALLE.
Of "Thirteenth Chair" Company.

Beginning at Fourteenth Street, we visited the Comedy Theater, managed by William A. Leith, and located at 46 East Fourteenth Street. Mr. Leith reported a slight wartime effect on business, with a fear of serious times coming. We found melodrama having the biggest drawing power with his audience. War pictures are not popular, although Italian war stuff is used on Sunday with success to attract Italian theatergoers. Mr. Leith uses a feature, along with a two-reel dramatic, a comedy, and a scenic, news reel or screen magazine to complete his program.

Fourteenth Street Preferences

The Fourteenth Street clientele, as shown by other theaters, is considerably of foreign extraction. This type of patrons seeks melodrama, and the more primitive type of comedy. A strong liking for the news reel was reported at all theaters in this district. The war is affecting theaters more or less.

Moving north to the showing district, the Savoy Theater, at Thirty-fourth Street and Broadway, managed by Jerome Rosenberg, presents some interesting points. Mr. Rosenberg uses a five-reel feature, along with an installment of a serial, a news weekly, a comedy or drama, and a travelogue or a screen magazine. He reported—and he is the single manager to make this statement—that war pictures are popular. His audiences like society drama best and vehicles of the star type, while serials

(Continued on page 7)



CAST IN SOMERSET MAUGHAM'S SMART COMEDY, "OUR BETTERS," AT THE HUDSON.

Diantha Pattison, Fritz Williams, Chrystal Herne, Arthur Chesney, John Flood, Joseph McManus, Leonora Harris, Rose Coghlan, and Ronald Squires.

White.

COMPOSING WHILE YOU WAIT

Jerome D. Kern, at Thirty-two, Has Contributed to Eighty-six Musical Plays—Points on Popularity

To have composed or assisted in the composition of eighty-six musical plays is an achievement of which even a British syndicate of musicians under contract to the London Gaiety or Daly's may be proud. However, such a record of industry belongs not to Britons, nor to a corporation of Viennese "waltz kings," but to one American—Jerome D. Kern. If that is spredeagleism, make the most of it.

Far back in the dim and distant past—Mr. Kern is only thirty-two years old now—this popular and most prolific composer of the day literally camped upon the doorstep of Charles Frohman. Fresh from Heidelberg University he had new and varied ideas upon melody in its relation to mirth, and he desired to express them as speedily as possible. After much persistence, he obtained his opportunity with the late producer in the shape of a song in an imported musical comedy with the result that he became established as the chief aid to long-recognized foreign composers.

Ghost for English Composers

Year after year New York theatergoers attended performances of English musical comedies and accredited certain song hits which were written by Kern to the more fortunate but less inspired individuals whose names were announced boldly on the program. As he himself expresses it, "I was a ghost for many years of English composers."

To-day, Kern's name is no longer shrouded in a mysterious obscurity. He has composed the scores of three of the season's musical successes—"Love o' Mike," "Oh! Boy" and "Have a Heart," besides supplying several numbers for "Miss Springtime" and other productions, and managers and producers are waging fierce and persistent competition for his services.

In conversation, as in his work of making America a whistling nation, Mr. Kern is original and pleasingly "different." For instance, during a talk in

his studio in the offices of a music publishing firm in the West Forties, he remarked that styles and fashions neither had nor could have a place in musical composition.

Talk of Style is Nonsense

"All this talk of the so-called intimate musical comedy being the prevailing style of musical production is mere nonsense," he said. "A comic opera, written according to new libretto standards, would undoubtedly find just as favorable a reception as 'Love o' Mike' or 'Oh! Boy,' provided, of course, the score was meritorious. I dare say, a comic opera, free from shallow characterization, obvious jests and impossible situations, and presented with a competent cast would prove extremely popular in New York. Plausibility and reason apply to musical plays as to dramas and comedies, and the sooner librettists and composers appreciate this fact the sooner will come recognition and royalties."

Mr. Kern explained that he had eliminated song cues from his works.

"They are useless, unnecessary, and often glaringly inappropriate. It is my opinion that the musical numbers should carry on the action of the play, and should be representative of the personalities of the characters who sing them. In a scene of college life you would never to-day present students in songs which deal with piracy or cheese manufacture unless the action of the piece demanded such activities. In other words, songs must be suited to the action and mood of the play."

"For the sake of introducing a catchy song, it was formerly the custom to prepare an elaborate cue, as nine times out of ten the number had no relation to the action of the piece. The very elaborateness of the cue showed the forced character of the number. In that way continuity of action was destroyed, and consequently interest in the play declined."



TOM POWERS, ANNA WHEATON, HAL FORDE.
Comedy Trio in the Lasting Success, "Oh, Boy!"

Wm. N. Y.

Good Taste and Refinement

"Mrs. Harry B. Smith once said to me that a musical play, to be successful, must have the odor of sachet. I consider that an excellent philosophy, and I have endeavored to use it as the inspiration of all my works. Good taste, refinement, daintiness, and charm—these should be the keynotes of all musical plays."

"The composer remarked that the success of such productions as 'Very Good Eddie,' 'Nobody Home,' 'Love o' Mike,' and 'Oh! Boy,' had led to a feverish activity in musical circles to write and produce similar pieces."

"A number of people are under the impression that if you rewrite a farce-comedy, sprinkle in it three or four tinkly tunes, present it with impressionistic scenery, and with a cast of young girls dressed in Lucile gowns, you will

have what is popularly known as an intimate musical comedy. Nothing is farther from the truth. In the first place, you cannot make a successful farce-comedy over into a musical comedy unless it has a musical atmosphere—that is, an atmosphere which lends itself to music. The farce, 'Over Night,' had such an atmosphere, and it proved a successful musical comedy when presented as 'Very Good Eddie.'"

Mr. Kern emphasized the point that the public was responsible for the popularity of a song.

"It doesn't matter," he said, "how much the publisher may advertise, or how many times the refrain is repeated on the stage, or how many plans a manager may have put into effect for popularizing it, if the public does not respond, it will soon travel along the path to obscurity."

LOUIS R. RAIN.



ARTHUR HOHL AND ALICE RODIER,
In "Plots and Playwrights," Comedy Theater.

Wm. N. Y.

REVUE WITH PLOT

New Style of Entertainment Planned for Next Fall at the Century

Evidently next year's Century Theater production will be of a different type as well as containing new names on its roster of stars. The type of attraction that was housed in the Central Park West Theater, came under the general head of revue and was, in a measure, no more than a high class vaudeville show interspersed with ensemble musical numbers, fulfilling what the term revue has come to mean in New York through the efforts of Florence Ziegfeld in the "Follies" and the Shuberts in the Winter Garden productions.

However, it is learned that the production to be made at the Century in the Fall will have a plot, devised by P. G. Wodehouse and Guy Bolton. Lew Fields conceived the idea of a story foundation for this style of musical comedy entertainment.

"Oh, Boy!" is in its fourteenth week at the Princess Theater. Not an empty chair has been known since "Oh, Boy!" opened at this theater, and the house is absolutely sold out solid until the end of June.

LIGHT OPERA COMPANY

Permanent Organization to Revive Popular Musical Works

A permanent light opera organization to revive famous musical works at the Forty-fourth Street Theater, every Spring, is the latest plan announced by the Shuberts. Among those who will be retained as the nucleus of the organization are John Charles Thomas, who was featured in the title role in "The Highwayman," Bianca Saroya, Letty Yorke, Jefferson de Angelis, Sam Ash and Stanley Forde, who sing and play principal parts in the opera.

LITTLE THEATER MAGAZINE

As an evidence of the development of the Little Theater movement in the Far West, the first issue of the *Little Theater Magazine*, published by the Players Club of San Francisco, is noted. Adrian Metzger is editor, and the publication is filled with contributions of well-known critics and others. Harold R. Parsons of New York, formerly of San Francisco, states that he was one of those influential in getting the intimate theater movement under way in the West.

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PRODUCING AT AUTHOR'S EXPENSE

THE beginning of the open season for "East Lynne" with the rise of the Summer stock brings with it a freshness of perspective that makes it possible to recognize all manner of anomalies obscured in the staleness of impression last Fall. One of these is the method of operating a stock company on a shoestring—to borrow the old phrase—by the production of new plays.

By this is meant the type of stock company that specializes in plays done "for the first time on any stage," obliging the authors, naturally eager for production, to guarantee the management against loss.

There are not many stock companies of this kind in the country today, but there are altogether too many for the good of the stage at a time when the stage is threatened by all manner of adverse conditions. Of course, the practice is altogether within the law, and, according to some persons, entirely moral; but it seems to an unprejudiced observer like a practice where the equitable balance is not complete.

In the first place, it is the obligation of a producing manager, whether in Skaneateles or on Broadway, to assume all production risk; the author has already played his part in the speculation through his writing effort. Then, a manager who declines to take chances on an author's play, while expressing willingness to produce it, is really admitting that he cannot trust his own judgment—which makes him a dangerous man with whom to do business—or that he is out to make money by taking advantage of aspiring dramatists, in which case he is to be avoided, anyway.

It is the latter tacit admission that seems to be the guiding policy of most of the stock producing organizations of this peculiar type with which we have come in contact. They are simply out to make money from playwrights as a more certain quantity than the public.

For the most part they are housed in theaters which, even under best conditions, are reputed to be financial failures—a handicap which predetermines that the confiding author shall have to meet a loss, no matter how good his play. Besides, the author is given no specific assurance that in addition to receiving production his play will receive that increment of advertising which is necessary to acquaint the public with its merits.

In addition to these things, there are many conditions to which no thoughtful author would or should subscribe; but it is not to the purpose to indicate them here. It is enough that the premise from which these managers do business is not, in our opinion, fair.

This kind of business carries a serious reaction upon the theaters occupied by these managers; but, as it is generally a leasing proposition with them, they have nothing to lose. At a time convenient to them they can fold their tents like the Arab and steal away to another optimistic city that never heard of them before.

Where one does find a stock company producing an author's play for the first time on an equitable basis, it is usually to be observed that the play is not staged at the beginning of the season, but is kept until the organization has established a clientele with a number of well-known stage successes. Then they can afford to take a chance. On the other hand, several of these questionable companies have begun and have continued their season with nothing but new plays. They have not had to exercise the usual caution, because the authors are assuming all the risk. The theaters are leased on shares; there is no royalty to pay, and losses are guaranteed.

It's a great game.

WAR BENEFITS AND WAR ACTING

IT IS a merited tribute to the power of the stage that it is the first aid when the public is in distress. The response to the S.O.S. is always prompt, and the result in nearly every instance is in excess of the wish or anticipation.

In any time of war the stage profession has contributed more in many ways than any other profession, and the contributions have been made with cheerful hearts and willing hands. There is danger, we apprehend, that managers may become too excessive in their desires to help. While there cannot be too many benefits for the soldiery wherever it may be as a unit or individually, it does not follow that every performance or screen precaution should accentuate the horrors of carnage or be too appealing to mercy. The stage should not become a recruiting station. Even the man who is serving would like to break away from reminders of his mission, just as a business man would prefer to see a play that does not remind him of the ticker, stocks and bonds and the fluctuations of commercial transactions.

Even in the capitals of countries where they have seen and felt all of the horrors of this indescribable conflict the theaters have veered their productions from war situations. In Berlin, where thirty playhouses are open, or were open a few weeks ago, they gave comedies and burlesques. And the plays were free from suggestions of trench, field, or hospital. In Vienna the theatrical season, strange to say, has been unusually gay. Such is the report. Paris quickly withdrew from its resolves to have "no more cakes or ale." Playhouses there are as open as in New York, and plays with a war flavor are studiously eliminated.

May we be permitted to emphasize the thesis of this editorial?—do not make a recruiting station of the stage.

HEARD ON THE RIALTO

The following verses are reprinted from THE MIRROR of May 14, 1898. At that time they were widely copied by newspapers in all parts of the country. If they were pertinent then they are doubly so today:

THE SONG OF THE SUPERS

We've been the Roman army and we've been the Paris mob,
We've marched with Dave Belasco's boys in blue,
We've fought in Shenandoah, and we've often had the job
Of assisting in the Taming of the Shrew.
We're battle-battered veterans of every blessed age—
We can stand before a stage director's "Damn!"—
But we've made our last appearance, and we're going to engage
For a season on the road with Uncle Sam.

We've rushed across from R. to L. pursuing empty air,
We've done some noble slaughter in the wings,
We've fired a thousand volleys on a foe that wasn't there,
And it seems to us that we're fit for better things.
We want to feel the fever of a realistic fight,
And we want to storm a fort that ain't a sham;
We're sick of being soldiers at a half-a-plunk a night,
So we're going on the road with Uncle Sam.

And it isn't for the glory, and it isn't for the pay—
For none of us expect to be a star—
But it's just the human longing for the madness of the fray,
It's the wanting to be really what we are.
So we've quit the Roman army, and we've laid the props aside,
And the stage door shuts behind us with a slam,
And we ain't afraid of dying—for we've very often died—
And we'll gladly die again for Uncle Sam.

RANDOLPH HARTLEY.

The critics were all agog last week over a careless announcement from the Charles Frohman offices that Charles Darnton had been engaged to appear with Ethel Barrymore in Barrie's "The Twelve Pound Look." After a succession of telephonic protestations the name of Darnton was corrected to read Dalton, and the critics returned to their current tasks of summarizing the features of the theatrical season.

But why should there be undue alarm in critical circles over the possible appearance of a critic in the role of an actor? Actors are known to take critics' assignments in the private gambols of the Lambs and perform their work with éclat, to say nothing of élan.

Personally, we should like to see Mr. Darnton as the practical baronet in Barrie's playlet, and we are confident he would give a deft and dignified performance. Certainly, his appearance would be of tremendous publicity value to himself, to the play, and to the Charles Frohman Company.

A list of the full names of several prominent theatrical personages was a recent interesting feature of the Sunday Times. Let the Times now publish a list of real names of stage folk and the close of the season will possess a certain piquancy which no amount of revivals, spring "try-outs," or critics' summaries can give it.

New York may have panned "The Awakening of Spring," but it was for Cincinnati to halt the career of "Her Unborn Child."

WOODS PLANS MANY PRODUCTIONS

Proposed Activities for Next Season Are Not Curtailed on Account of Unsettled Conditions

Neither the alarms of war, nor the reputed inroads of the moving picture on the legitimate stage have acted as a deterrent on Manager A. H. Woods in making his schedule for the coming theatrical season. With more than a half-dozen plays either completely or partially cast, with more than that number contracted for production by Oct. 1, 1917, with several playwrights busy on others, and with a host of prominent players already enlisted under his standard. Mr. Woods seems to be entering upon one of the most active seasons of his career.

The first of his new productions is "Mary's Ankle," a farce-comedy by May Tully, which opened at the Shubert Theater, New Haven, on May 28, prior to a short engagement in Atlantic City and a run at the Wilbur Theater, Boston, where it will succeed the Dolly Sisters in "His Bridal Night." The cast includes Irene Fenwick, Walter Jones, Zella Sears, Louise Drew, Bert Lytell, Leo Donnelly, Ida Darling, T. W. Gibson, and others.

Immediately after the production of "Mary's Ankle," Mr. Woods will put into rehearsal a new three-act drama by Samuel Shipman, entitled "The Target." Engaged for the principal roles in the piece are: Emmett Corrigan, Clara Joel, Harry C. Browne, Harry Mestayer, James Spottswood, Maidel Turner, and Suzanne Willa. The play will be presented in Atlantic City on July 9, and brought to New York about the middle of August.

Conspicuous among Mr. Woods's contemplated productions for the coming season is a new "Potash and Perlmutter" play by Montague Glass and Jules Eckert Goodman. The play is tentatively called "Potash and Perlmutter Film Company," and is the third of the famous series of plays in which Mr. Glass's lovable Hebrew characters are the central figures. The play will mark the return of Barney Bernard and Alexander Carr to joint stardom, in their original roles, which they made famous in the first "Potash and Perlmutter" play at the Cohan Theater three seasons ago.

Mr. Woods has also engaged Robert Hilliard to star in "The Scrap of Paper," a dramatization by Owen Davis, of Arthur Somers Roche's popular story in the *Saturday Evening Post*. As leading woman with Mr. Hilliard, Mr. Woods has selected Clara Joel, who created so favorable an impression in "Within the Law," "Common Clay," and other plays. Mr. Woods has placed Miss Joel under contract for a number of years. After creating the principal role in Mr. Shipman's play in Atlantic City, Miss Joel will commence rehearsals with Mr. Hilliard in "The Scrap of Paper." Edward Ellis will also be in the cast of Mr. Hilliard's play.

The Dolly Sisters, whose season in "His Bridal Night" came to a close in Boston on May 26, will be presented in a new play by Guy Bolton and G. P. Wodehouse, authors of "Oh, Boy!" "Miss Springtime," and other musical successes, with music by Jean Schwartz. Other musical plays scheduled for production under Mr. Woods's direction are: "Call a Taxi," by Earl Carroll; "The Girl from the Trenches," an adaptation from the French by Paul Potter, and a musical version of "The Girl from Cairo," Mr. Woods's London success which will furnish a vehicle for Mabel McCane.

Marjorie Rambeau, whose excellent

work in "Cheating Cheaters" in the season just ended, confirmed the brilliant reputation attained by her in her short metropolitan career will be presented in a new play.

Mr. Woods has also taken under his management Robert Warwick, who will be presented in a new play next Fall. Except for a limited engagement in Grace George's company last season, this will be Mr. Warwick's first appearance on the legitimate stage in three years.

Max Marcin, author of "Cheating Cheaters" and "The House of Glass," is writing a new play, described as a farce mystery melodrama. Other plays that will be presented by Oct. 1 of this year are: "Jim's Woman," by Wayne Bryan Carlock; "It is the Law," by Arthur J. Westermayr and Col. Jasper Ewing Brady; "In the Net," by Ramsay Morris; "Fingerprints," by Minnie Scheff; "The Gay Lothario," by C. W. Bell and Mark Swan; "The Small Town Girl," by Eugene Walter and Cronin Wilson; "His Honor the Judge," by Nancy and Jean Rioux, and "Playing the Game," by Ashton Stevens and Charles Michelson.

Early in November, Mr. Woods will have ready for occupancy his new theater in Chicago. This theater, one of the finest and most modern in the country, will be inaugurated with the production of "Cheating Cheaters," which has just completed a year's engagement at the Eltinge Theater.

EXHIBITORS ON WAR AND BUSINESS

(Continued from page 4)

are very popular. Mr. Rosenberg said the war had not touched his business as yet.

Manager Benk, of the Stanley Theater, Seventh Avenue and Forty-first Street, in the transient Times Square district, admitted that the war had cut into his attendance. He looks for worse times to come. Mr. Benk declares that the few patriotic films he had played have hurt business, and that his audience plainly doesn't want war pictures. They like Western dramas best. Mr. Benk plays a feature and three or four other reels, usually a two-reel drama, comedy, or serial installment with a travelogue, comedy, cartoon, weekly, or magazine to fill.

A Fashionable Clientele

The Olympia, at 2776 Broadway, managed by Henry Corn, is one of the better class screen houses. Its clientele comes from the fashionable apartments of that district, and its admission price is higher than the usual neighborhood house. In this district the war has not touched theater attendance to any marked extent. Here, too, the screen story is more important than the star, although certain players always draw. The Olympia plays two five-reel features without change on Monday, Tuesday and Wednesday, with two singles, drama and comedy, to fill. Two five-reelers on Thursday and Friday, with a news weekly to round out the bill. Two more five-reelers on Saturday and Sunday, with a Sidney Drew comedy and a travelogue to complete the program.

A few blocks further north, the Nemo, managed by N. Hilderbrandt, and located at 110th Street and Broadway, draws from essentially the same clientele, although its admission price is lower. Here, too, the story was reported to be more important than the star on the average. A daily change of program, with a five-reeler and four

ANOTHER N. Y. SEASON FOR LAURETTE TAYLOR

More Plays by J. Hartley Manners Will Be in Repertory—Theater Already Secured

Laurette Taylor's engagement in "Out There," at the Globe Theater, will be brought to an end on June 2. She will then have completed a season of twenty-seven weeks at that playhouse in "The Harp of Life" and "Out There." Evidently when Klaw and Erlanger and George C. Tyler, Miss Taylor's managers, stated that she would remain in New York long enough to establish a large repertory, they meant what they said, as she is to stay here another season and appear in new plays. These will, of course, be the works of her favorite author J. Hartley Manners, her husband.

A theater, as yet unannounced, has been secured for the 1917-1918 engagement, and the season will be inaugurated with performances of "Out There," which is now closing in the face of profitable business. Among the new plays from which Miss Taylor can choose are "Happiness," the "Wooing

of Eve" and "Barbaraza," written by Mr. Manners, the first two of which have been tried out and not found wanting. She was to have produced any of these plays in New York this season, but last Summer the idea for "Out There" impressed the husband-author and instead "The Harp of Life" was presented with the plan to follow it with the war time dramatic composition. Something similar may happen this Summer to disrupt next season's plans.

Miss Taylor is doing the unusual in remaining in New York for two seasons in repertory, and the fulfilling of her promise to provide a series of plays is to be commended and will be appreciated. The roles that she will assume next year are as widely divergent as those which she played in "The Harp of Life" and "Out There." Miss Taylor will not take to the road until the Fall of 1918, when she will include "Peg o' My Heart" in her repertory.

MUSICAL COMEDY READY

"Dew Drop Inn" Is Ready for Presentation in Milwaukee

"Dew Drop Inn," the new musical comedy written by John E. Hazzard, Percival Knight and A. Baldwin Sloane, which has been in rehearsal for some weeks, is now ready for presentation. The opening date is June 10 at the Davidson Theater, Milwaukee.

"TWELVE POUND LOOK"

Ethel Barrymore Strengthens "An Evening with Barrie," at Empire Theater

Withdrawing "Old Friends," which was considered a poor example of Barrie art, from the program of three one-act Barrie plays being presented at the Empire Theater, the Charles Frohman Company has supplanted it with Ethel Barrymore in "The Twelve Pound Look." Miss Barrymore's appearance in the playlet on May 25 has added new interest to the bill, and she will continue as long as "An Evening with J. M. Barrie" remains at the Empire, without any remuneration for her services. The Stage Women's War Relief receives the profits from these plays.

In "The Twelve Pound Look," one of the most interesting of Barrie's shorter plays, Miss Barrymore is assisted by Charles Dalton, who plays his original role of Sir Harry Sims, Beatrice Terry and James Kearney. "The New Word" and "The Old Lady Shows Her Medals" are retained, of course, and now the trio should prove pleasing to the most fastidious of Barrie enthusiasts.

Incidentally, this is the first appearance Miss Barrymore has made on the stage this season.

"FOLLIES" JUNE 12

Cast Engaged by Ziegfeld Contains Many Notables

Florenz Ziegfeld, Jr., has completed the cast for the 1917 version of "Ziegfeld Follies." When the revue is offered in the New Amsterdam Theater, June 12, the long list of entertainers will include Will Rogers, Bert Williams, Walter Catlett, W. C. Fields, Eddie Cantor, Don Barclay, Carl Hyson, Hans Wilson, Irving Fisher, George Baldwin, Officer Vokes and his educated dog, Don, Fred Heider, Claudius and Scarlet, Fanny Brice, Mlle. Vira Amazar, Dorothy Dickson, Edith Hallor, Allyn King, Vera Maxwell, Beatrice Allen, Helen Barnes, and the Fairbanks Twins. George V. Hobart and Gene Buck have completed the lines and lyrics of the new work. The score is by Raymond Hubbell and Dave Stamper, while the music for a special patriotic finale has been contributed by Victor Herbert. Ned Wayburn is staging the piece, which is to be given in two acts and twenty scenes, all of which are from the brush of Joseph Urban.

FREDERICK JAMES SMITH.

JULIA ARTHUR MAKES VAUDEVILLE DEBUT

Dramatic Star at Palace in Patriotic Spectacle—Joseph Santley and Company Remain

Julia Arthur, the distinguished dramatic star, makes her metropolitan debut in vaudeville this week as the headline feature of the Palace Theater program in a patriotic spectacle written by Roland Burke Hennessy called "Liberty Adame." A. Paul Keith and E. F. Albee, executives of the Keith circuit of theaters, are the directors of Miss Arthur's vaudeville tour. "Liberty Adame" is extremely impressive and Miss Arthur's wonderful speaking voice is exactly suited to the speeches of the stirring spectacle.

Joseph Santley, supported by the attractive Ivy Sawyer and the group of pretty girls in the offering he is pleased to call "The Girl on the Magazine," remains at the Palace for another week with no expressions of disappointment that there was

not a new act in its place. A tabloid drama entitled "Young Mrs. Sanford," written by Edward Elsner, enlisting Emily Ann Wellman as the principal member of the cast, capably fills the playlet division of the program. There is almost enough substance in the piece to serve for the basis of a three-act play, yet the exposition of the large amount of material is accomplished in twenty minutes by the interposition of speaking scenes and film flashes. A good company supports Miss Wellman.

The balance of the bill includes Herbert Williams and Hilda Wolfus in their well-known comedy offering, "Hark! Hark! Hark!" Santley and Norton, Al Lydell and Bob Higgins in "A Friend of Father's," Page, Hack and Mack, The Singing Volunteers, and Derkin's Dogs.

SECURES LONDON SUCCESS

Charles Dillingham Will Bring "General Post" to the Globe Next Fall

Charles Dillingham has acquired the American rights to "General Post," a success current at the Haymarket Theater, London. He is engaging an all-star cast, and the play will be the opening attraction at the Globe Theater early in September. The negotiations were made by cable.

"General Post" is the work of Harold Terry, a young author comparatively unknown as a playwright. The initial appearance of his name on a playbill was as co-author with Lechmere Worrall of "The Man Who Stayed at Home," which had a long London run. His play that Mr. Dillingham will produce is a comedy, setting forth the leveling influences of the world's war. The cast appearing at the Haymarket Theater includes Norman McKinnel, George Tully and Madge Titherage. Mr. Dillingham has not decided on the players for the American production.



AMELIA BINGHAM.
"Big Moments from Big Plays."

the second "The Degradation of the Drama," and the third, "The Triumph of the Drama." The scene of the first act, "The Birth of the Drama," is Olympus. In this Sophie Breslau, of the Metropolitan Opera Company, will portray and sing from "Orpheus." Other artists who will appear in this act are Izetta Jewell, Louis Thompson, the singer; Paul Swan, the dancer; and Katherine Lee of the Boston Opera Company.

The scene of the second part, called "The Degradation of the Drama," is England about the middle of the Fifteenth Century. At this time, the stage as a profession, had sunk to a very low ebb, and actors were considered human beings of the most degraded order. It is about this time, also, that there is a record of the first actress who ever appeared on the stage, women prior to the Fifteenth Century being forbidden by the Church to participate in theatrical performances of any kind whatsoever. These interesting historical facts have been made the basis of "The Degradation of the Drama." Among the prominent players who will appear are Wilton Lackaye, John Mason, Frank McIntyre, Gladys Hanson, and Andres Payley.

In "The Triumph of the Drama," the modern stage will be revealed. Well known actors and actresses will give excerpts from plays that have helped to make them famous. These players include Otis Skinner, James K. Hackett, Viola Allen, Ethel Barrymore, Robert Mantell, R. D. McLean, Odette Tyler, George Arliss, Richard Bennett, Grace George, Elsie Ferguson, David Warfield, Macklyn Arbuckle, Maude Adams, E. H. Sothern, Lionel Barrymore and Julia Marlowe.

PASSES CENTURY MARK

Richard Walton Tully's latest managerial activity, a play for Guy Bates Post, "The Masquerader," celebrated its 100th Boston performance at the Plymouth Theater in that city last week. With the exception of "Fair and Warmer," which had the advantage of a New York endorsement, this is the longest run scored by any attraction in Boston this season. Mr. Tully plans to present Mr. Post in this play on Broadway early in September.

AL H. WILSON'S NEW PLAY

The new play written by Theodore Burr Sayre for Al H. Wilson has been named "The Irish Fifteenth." The scenes are laid in Ireland and surrounding the love story is the atmosphere of the present war, which serves as a background for many stirring events. Mr. Wilson's character calls for much diversified acting, ranging from comedy to pathos. The cast is a large one and the four acts demand elaborate and picturesque settings.

ELTINGE SKETCH SCORES

The sketch written and produced by Julian Eltinge, entitled "Her Grace de Wamp," which was used recently as a curtain raiser preceding a performance of "Cousin Lucy" at the Blackstone Theater, Chicago, met with so much approval that it was decided to give it a trial for big-time vaudeville booking. Last week the sketch was given at Proctor's Mount Vernon Theater, with great success. A cast of five, headed by Jane Oaker, appears in "Her Grace de Wamp."

FOR SUMMER SEASON

The Washington Square Players inaugurated their Summer season at the Comedy Theater, Monday night, by presenting a bill made up of one play new to their repertory and two of their greatest comedy successes. The new play is Strindberg's "Pariah." In one act. The other plays are "Another Way Out," by Lawrence Langner and Edward Massey's two-act satire, "Plots and Playwrights." The regular subscription season of The Players came to a close Saturday night, when the curtain went down on "Ghosts."

INAUGURAL OF NATIONAL THEATER

Pageant in Three Parts, Tracing the Rise of the Drama, Will Be Given by Prominent Professionals

The inaugural performance at the National Sylvan Theater, an open air amphitheater on Government land near the Washington Monument in Washington, D. C., will take place on Friday, June 1. The National Sylvan Theater is the first Government-owned institution of its kind, indoor or outdoor, built by the United States, and credit for its inception should go to Mrs. Christian Hemmick, who conceived the idea.

A pageant entitled "The Drama Triumphant," written by Mrs. Hemmick, will be presented by a cast which includes some of the most prominent players on the American stage, and a number of women prominent in Washington social circles will appear in minor roles. The pageant reproduces the history of the drama from its birth up to the present time, and has been arranged in three distinct parts. The first will be called "The Birth of the Drama."



MEMBERS OF "PALS FIRST" COMPANY.

William Courtenay, Thomas A. Wise, Marion Kerby, Harry Lewellyn.

"BLUE WING" IS EVENT IN WEST

Comic Opera Is Done for First Time in Seattle—Theme Has Historical Background

SEATTLE, WASH. (Special).—The event of the month here was the presentation for the first time of the new comic opera, "Blue Wing," May 18, 19, at the Moore, before a large audience, which showed its appreciation by liberal applause. It was pre-eminently a Seattle production, inasmuch as the theme had a local bearing with some historical significance, and home talent was represented in the members of the cast, as well as in the author, composer and management.

The book is the work of Cyril Arthur Player, and the music by Gerard Tonning. The production was artistically staged, and with charming music and excellent singing, the whole effect was truly delightful. A delicate vein of satire pervaded the humor of the play. Dorothy Parker acquitted herself well in the title role. Hiram H. Tuttle gave a good portrayal as the Medicine Man, while Elmer Eckart sustained the role of Capt. George Vancouver in a creditable manner. In the cast were Esther Water-

man, Alfred Owen, W. J. Rosenberg, George A. Hastings and others, who gave efficient support. It may be said that Mr. Player is a brilliant and versatile writer, as he is a master of diction.

The plot, apparently complicated, is simple. There is the old tradition of the Indians and their woodland, the newer tradition of the hustling, bustling West and the marvelous city sprung up like Jonah's gourd in the night, and from the two is to come the Seattle of the future. Not only then, are the words and music original, but the originality is in the conception itself. The first act is the dignified solitude of the woodland into which burst the hungry Western sailors. Suddenly a step is taken into the next century, into a Seattle park, into the crudity of a carnival with its good and its bad, its artists and its Philistines, its money bags and its doers, its preachers and its philosophers.

BENJAMIN F. MESSERVEY.

PLANS FOR NEW HOUSES

Wilmer and Vincent are preparing plans for several additions to their already extensive chain of vaudeville and combination theaters. Plans are well under way for a commodious theater at Easton, Pa. The new theater at Easton will be of large seating capacity, accommodating approximately 2,500 people on two floors. It will be of the latest steel and cantilever construction throughout and will be built entirely without posts.

At Reading, Pa., the same concern already has a large house in the Hippodrome; but plans are nearly completed for the con-

struction of a new theater that will double the size of the "Hipp."

Contemplated plans call for a 3,000-seat house on a plot in Flushing L. I., with stores and offices in the front, and an apartment house on the side, fronting on Farrington Street.

MUSICAL PLAY MOVES

"When Johnny Comes Marching Home" has been transferred from the New Amsterdam Theater to the Manhattan Opera House, where it will remain for an indefinite engagement. A popular scale of prices will prevail at its new home.



KATHLENE MACDONNELL.
In "Daddy Long-Legs" in Australia.

WOMEN BIG FACTOR IN FUND FAIR

At Annual Election Their Work Is Given Special Recognition

by Daniel Frohman

At the Hudson Theater, May 22, the Actors' Fund of America held its thirty-sixth annual meeting and election of officers. All of the old officers were re-elected for the ensuing year. They are: Daniel Frohman, president; Joseph R. Grismer, vice-president; F. F. Mackay, second vice-president; Sam A. Scribner, treasurer and Gus Hill, secretary. The trustees, elected for three years, were Charles Burnham, Hollis E. Cooley, Henry W. Savage, Henry Hazian, Jesse L. Lasky, and Charles H. Wells.

During the meeting a note of suffragism was injected by Mrs. Millie Thorne when she called attention to the fact that there were no women on the board of trustees, and suggested that if there was no ruling against it the presence of women might be a good thing. Mr. Frohman said there was no such restriction, and that he agreed with Mrs. Thorne in her contention. Her suggestion was not made in time to affect the election.

Mr. Frohman expressed his deepest gratitude and the thanks of the Board of Trustees, for the splendid, practical assistance given him by the women of the profession, to whom he said the success of the Fair was due. Not only did many of them assist in the preliminary work for weeks, but were on hand in their booths, day and night, during the ten days. Among those of this class he mentioned: Frances Starr, Helen Ware, Mary Ryan, Alice Fischer, Beverly Sitgreaves, Kate Claxton, Gladys Hanson, May Buckley, Mary Boland, Marion Davies, May Robson, Bijou Fernandez, Mrs. Chauncey Olcott, Kitty Gordon, Mrs. Russell Bas-

sett, Marion Elmore, Ethel Hornick, Veda Steel, Mrs. A. M. Palmer, Florence Nash, Florence Reed, Lillian Russell, Suzanne Westford, Edna West, Margaret McKinney, Bertha Gailand, Josie Sadler, Mabel Norton, Kate and Anne Blanche, Mabel Frey, Peggy O'Neill, Consuelo Bailey, Gertrude Dallas, Alma Kruger, Zaida Sears, Anita Stewart, Sara McVickar, Paula Marloff, Catharine Proctor, Leola Lacey, Lena Merville, Percy Haswell, Edna Wallace Hopper, Mrs. Jos. Grismer, Mme. Yoraka, Stella Archer, Mme. Paderewski, Patricia Collinge, Ida Muller, Mrs. Robert Hilliard, Josephine Drake, Mrs. Henry Blossom, Margery Wood, Jane Acker, Laura Burt, Louise Finch, Miriam Nesbitt, Agnes Arden, Rita Jolivet, Violet Heming, Valli Valli, Grace Elliston, Hazel Dawn.

"I mention these," said Mr. Frohman, "as being the actual professional workers and saleswomen. I daresay I have omitted some. Then there was the Fund's great friend, Mrs. James Speyer, who was in constant attendance at the Flower Booth. Credit also is due the many women's clubs, such as the Theater Assembly, the Twelfth Night Club, the Professional Woman's League, the Children's Stage Fund, the Three Arts, the Rainy Day Club, the Rehearsal Club—and others, all women's clubs. Who can say that this was not a women's Fair for the Fund?"

"Among the liberal patrons, the most extravagant was David Belasco, who purchased everywhere, also Julia Marlowe, E. H. Sothern, Billie Burke, Margery Rambeau, Elsie Ferguson, Laurette Taylor and Alice Brady."

FRAZEE ACQUIRES THEATER

H. H. Frazee announced last week that he had concluded arrangements whereby he will come into possession of a new theater in the Longacre district early in the Autumn. Beyond stating that the new playhouse is now in course of construction, the statement carries no details. Mr. Frazee also announces that he has already secured the rights for several new plays which he will produce in his new theater, all of which indicate that his purchase of the Boston American League Baseball Club has not interfered with his theatrical enterprises. The Cort Theater, Chicago, will continue, as heretofore, under Mr. Frazee's direction.

BLUE LAW IN IOWA

SIoux CITY, Ia. (Special).—The state attorney started enforcing the Sunday Blue Law, May 20, and in consequence every manager of a local theater was arrested and fined one dollar for violating the law by keeping open on Sunday. The shows operated as usual and none of the managers were locked up. They were served with notices to appear in court and were fined.

The local managers prepared for the arrest and had already formed an association to fight the law. Not only were the theatrical managers arrested, but also all other managers of places open for business on Sunday.

LATE SPRING OPENING

After a short preliminary tour, "The Eyes of Youth," a drama by Charles Guernon, presented at the Shubert Theater, Newark, N. J., last week, will be brought into New York by the Shuberts. The cast includes Mabel Brownell, Clifford Stark, Fay Wallace, Caroline Reynolds, Robert Connors, Leonard Ide, Harry Davenport, John Ardizoni, Warner Richmond, Foxhall Bangerfield, and others.

"Upstairs and Down" will be produced in Australia by Hugh Ward in the near future.



MAKERS OF "THE SUBMARINE EYE"

Erie Mayne, Chester Barnett, Barbara Tennant, Charles and Nell Slattery. Seated: Gustave Fischer, A. Butler, Edward Butler.

INA CLAIRE REHEARSING

"Polly with a Past" Is Title of New Belasco Production

Behind closed doors, as usual, David Belasco is hard at work rehearsing Ina Claire in the new play which is to mark her debut under his management. The title of the piece is "Polly with a Past" and it is the work of Guy Bolton and George Middleton. It may be recalled that this same pair were given credit by George M. Cohan for the original suggestion that resulted in "Hit-the-Trail Holiday." The play will receive a Spring trial, with the ultimate purpose of bringing it to Broadway. Herbert Vost has been engaged for an important part.

GAMBOL IN JUNE

The annual public gambol of the Lambs will be held this year in the Manhattan Opera House on Sunday evening, June 17, with a matinee performance on the next day. Morris Gest has donated the use of the house as a courtesy to the Lambs Club. The auction sale of seats for the first performance will be held at four o'clock in the afternoon of the preceding Tuesday, June 12, in the Hudson Theater. The auctioneers will be William Collier, Irvin Cobb, Raymond Hitchcock, Clifton Crawford, Jack Hazzard, William Courtleigh, George V. Hobart and others.

"A FULL HONEYMOON"

Last week Oliver Morosco completed arrangements with Avery Hopwood whereby Mr. Morosco will use "Sadie Love" as the basis for a musical comedy. He will make the adaptation himself, and the new version will have its trial performances in Los Angeles under the title of "A Full Honeymoon."



Strickland.
ANTOINETTE WALKER.
In "Mother Cary's Chickens."

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 2nd

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widows	April 30	40
Bijou	The Knife	April 12	60
Booth	A Successful Calamity	Feb. 5	138
Casino	You're in Love	Feb. 6	138
Cohan	Redemption (film)	May 20	37
Cohan and Harris	The Willow Tree	Mar. 6	103
Comedy	Washington Square Players	Aug. 30	339
Cort	Upstairs and Down	Sept. 23	295
Criterion	Christus (film)	April 30	69
Empire	The Barrie Playlets	May 14	24
44th street	The 13th Chair	Nov. 20	229
Fulton	Pals First	Feb. 26	112
Gaiety	Turn to the Right	Aug. 17	339
Globe	Out There	Mar. 27	79
Harris	Lilac Time	Feb. 6	137
Hudson	Our Betters	Mar. 12	96
Liberty	The Submarine Eye (film)	May 27	13
Lyric	One Law for Both (film)	May 13	42
Manhattan	When Johnny Comes Marching Home (rev.)	May 7	32
Maxine Elliott	Love o' Mike	Jan. 15	163
Morosco	The Brat	Mar. 5	104
Playhouse	The Man Who Came Back	Sept. 2	336
Princess	Oh, Boy	Feb. 19	120
Republic	Peter Ibbetson	April 18	54
Winter Garden	The Passing Show of 1917	April 26	49

SIX MILLION DOLLAR CONCERN LAUNCHED

Sonora Phonograph Sales Company to Conduct Theaters, Studios and Publicity Business—Other Charters Granted

ALBANY, N. Y. (Special).—Secretary of State Francis M. Hugo granted charters last week to eleven newly-formed theatrical and motion picture concerns.

The amount of capital invested in the new corporations totals \$6,254,000. The largest concern is the Sonora Phonograph Sales Company, which is located in Oyster

Bay, N. Y., is capitalized at \$6,000,000 and will conduct theaters and studios, also engage in the publishing and advertising business. Another large company which proposes to carry on the theatrical and film business is the Elderfields Reservation of Nassau County, having a capital of \$200,000.

The Metro Pictures Corporation of New York announces that it has increased its capital stock from \$400,000 to \$2,600,000 and the Famous Players-Chaplin Frohman company has filed a certificate of voluntary dissolution.

The new firms follow: Sonora Phonograph Sales Company, Oyster Bay, N. Y. To manage theaters, operate studios, deal in phonographs and do a publishing and advertising business. Capital, \$6,000,000. Directors, Anselm M. Naascher, Morita Moos, and Bernard Moos, 103 West Eighty-eighth Street, New York city.

B. D. Berg, Inc., New York city. To maintain theaters and provide for the production of plays, musical offerings and other attractions. Capital, \$25,000. Directors, Benjamin F. Berg, Sigmund Morris, and Morris M. B. Becker, 1562 Broadway, New York city.

Elderfields Reservation, Inc., Flower Hill, Nassau County, N. Y. Real estate, general contracting, and theatrical and motion picture business. Capital, \$200,000. Directors, Carlos W. Munson, Maurice G. Kalna, and Herbert M. Hillis, Port Washington, N. Y.

O. N. E. Supply Company, Youngstown, N. Y. To conduct hotels, restaurants, theaters and motion picture houses. Capital, \$15,000. Directors, Willard W. Oliver, Thomas Cantlin, and C. Edingham Burnett, Buffalo, N. Y.

Pennant Motion Picture Corporation, New York city. To conduct motion picture and other theaters. Capital, \$5,000. Directors, John McKeon, Edmund H. Cole, and Anthony Y. Kelly, Friars Club, New York city.

Acme Producing Corporation, New York

city. To provide for the production of motion picture films and operate theaters. Capital, \$5,000. Directors, George A. Penny, Edward Soper, and Harry S. Hechheimer, 220 West Forty-second Street, New York city.

National Marine Motion Picture Corporation, New York city. To manufacture projectural machines and engage in a general motion picture business. Capital, \$3,000. Directors, Patrick H. W. Ross, Thomas H. Simpson, and G. W. Harper, Jr., 299 Madison Avenue, New York city.

Super-Art Film Corporation, New York city. To produce motion picture feature films. Capital, \$1,000. Directors, Jack Gorman, Morris Jashnoff, and Mary Jashnoff, 218 West Forty-second Street, New York city.

Myron B. Rice, Inc., New York city. To own and manage theaters, produce and exploit plays, and stage attractions of various kinds. Capital, \$15,000. Directors, Myron B. Rice, Percival Knight, and Thomas F. McMahon, 138 West Thirty-sixth Street, New York city.

John Nichols, Inc., Brooklyn, N. Y. To conduct theaters, shows and amusement devices. Capital, \$5,000. Directors, John Nichols, Robert Gilbricht, and Harry Rosen, 1220 Surf Avenue, Brooklyn, N. Y.

White Seal Productions, New York city. Motion picture business in all of its branches. Capital, \$10,000. Directors, J. A. Stiles, C. L. Patterson, and J. C. Davis, Jr., 126 Liberty Street, New York city.

The Metro Pictures Corporation of New York city has certified to the Secretary of State that it has increased its capital stock from \$400,000 to \$2,600,000.

The Famous Players-Chaplin Frohman Company, capitalized at \$250,000, has filed articles of dissolution with the State.

GEORGE W. HERRICK.

TESTIMONIAL TO MANAGER

For the final week of the grand opera engagement the Aborn forces presented "Cavalleria Rusticana" and "Pagliacci" on Monday and Tuesday nights; "Lucia di Lammermoor," Wednesday afternoon and night; "Faust" for Thursday and Friday evening; "Hansel and Gretel" at a special 3.30 children's matinee on Friday; and "Il Trovatore" on Saturday afternoon and night, at the Bronx Opera House week of May 21. Edith Helena Louise D'Arcie, Francesca Milena, Ella Palow, Giuseppe Agostini, Salvatore Giordano, Mario Rodolfo, Victor Ballister, Louis D'Angelo, Marie Louise Biggers, Alfred Kaufman and Grace Baum were some of the principals heard during the farewell week who acquitted themselves with distinction.

On Sunday, June 3, a monster testimonial will be tendered to Manager J. J. Rosenthal at which a bill of twenty-five vaudeville headline acts will appear. Kathryn Osterman, the clever wife of the best liked manager in the Bronx, will also be seen in an entirely new one-act playlet specially written for her and which she expects to use next season upon her return to vaudeville. Ida C. Malcomson.

FORREST LODGE ELECTS

The Actors' Order of Friendship, Edwin Forrest Lodge, No. 2, recently held its annual meeting for the election of officers for the coming year. George Pouncefort, president; Robert Gaillard, vice-president; William H. Young, secretary, and Charles R. Wells, treasurer, were the officers elected. The board of trustees consists of Harry Harwood, Howard Hall, William J. Humphrey and Harry Franklin.

The closing of "A Successful Calamity" at the Booth Theater, June 2, is only for the Summer. William Gillette will return September 17, with the same cast.

FRENCH INTRODUCED TO SHAKESPEARE

Production by Firmin Gémier Marks Him as an Artistic Radical of the Reinhardt School

PARIS, FRANCE (Special). — As THE DRAMATIC MIRROR stated in an editorial last December, Firmin Gémier, the actor manager of the Théâtre Antoine announced his intention of producing at least one Shakespearean play a year, in the future, and with this object in view he founded a Shakespeare Society in Paris. Shakespeare is practically unknown by the French public. Many people who can talk glibly of his genius were unaware that they were witnessing a Shakespearean play when the Comédie Française revived "The Taming of the Shrew" last year. Antoine did much to popularize his tragedies at the Odéon, but few will be surprised that Gémier was the only man found to continue the work. Gémier is an artist, an intellectual producer and a fighter. He holds a somewhat similar position to Arnold Daly. In an address at a tea given two weeks ago he did not hesitate to extol Reinhardt's work as an example, to the delight of many of us—and now he has backed his promises with a production of "The Merchant of Venice," which proved to be one of the most brilliant offered in Paris for years.

The translation is by M. Népote, and very creditable, but it is of the staging I would speak. There are six scenes, several recalling pictures by Veronese, and M. Habaud has made some agreeable adaptations of old English music to accompany them. Gémier has done away with the footlights and replaced them by a flight of steps upon which the actors sit at times, many making their entrance from the audience by this way. Powerful projectors throw changing lights upon the scenes and the whole is startling in its novelty and effectiveness.

Gémier played Shylock with striking realism and he has imbued the rest of the cast with his energy. Andrée Mégarid is an altogether charming Portia and Arquillière as Antonio, Becoffier as Bassanio, and Mlle. de Frace as Jessica gave excellent performances. It is certainly one of the most interesting productions of the year.

Anglo-American Drama

I begin to foresee a day when I shall no longer have to stoutly maintain to my incredulous French friends the existence of a representative English and American "drama." In the last two years Paris has seen more Anglo-American productions than in the decade before the war, although as yet the choice seems confined to farce and melodrama. Mme. Réjane has now joined the pioneers with a production of Bayard Veiller's "Within the Law" at her theater. The reviewers were somewhat severe. Not having seen the play in America it is difficult to judge, but I fancy that it has lost somewhat of its strength and plausibility in the translation. The public, however, showed an interest which will be in the nature to encourage other importations. The acting is excellent. Vera Sergine should be placed apart for her magnificent gripping portrayal of Mame Turner. Few actresses fling themselves into their parts with such sincerity and abandon. Severin Mère is a remarkable Burke. M. Duquesne acquires himself very creditably of Edward Gilder and the rest of the cast is good.

MME. MELBA ENGAGED

A cable from Australia received at the New York office of the Chicago Opera Association at 1432 Broadway recently, announced that Mme. Melba has accepted General Director Campanini's offer for her services with his company next season. Mme. Melba was a guest of the Chicago Opera Company for a number of performances in the season before last, and was received with such enthusiasm in the western metropolis that Mr. Campanini determined to make her a regular member of the organization as soon as her other engagements would permit.

ALICE NIELSEN RETURNS

Alice Nielsen returned last week from a Spring concert tour of the cities of the Middle West and at once began preparations for her forthcoming stellar appearance in the new light opera, "Kitty Darlin'", to be produced early next season under the management of William El. Hoff. F. Ray Comstock and Morris Gest. While on tour Miss Nielsen sang in Kansas City at the big Convention Hall celebration in honor of Marshal Joffre, and her native city gave both the hero of France and Miss Nielsen an enthusiastic reception.

N. V. A. BENEFIT

The first annual benefit of the National Vaudeville Artists, Inc., will be held at the Hippodrome Sunday evening, June 3, with more than fifty headliners certain to appear. The artists must confine themselves to choice bits and five minutes on the stage will be the limit for the greatest. The N. V. A. represents all high class vaudeville and has 7,000 members. The benefit is for the insurance, sick aid, old age pensions and a home being established by the new business, fraternal and beneficial order.

The demand for seats for the current bill at the Neighborhood Playhouse has been sufficient to warrant two additional performances, which will be given on Saturday and Sunday evenings, June 2 and 3. The program consists of "The People," by Susan Glaspell, Quintero's "A Sunny Morning" and Lord Dunsany's "A Night at an Inn."

Circumstances have up till now prevented me from reviewing "La Veuille d'Armes," the successful play by M.M. Claude Farrère and L. Népote. It is practically the only war play that has won any favor with the public, and this is due to the strong impression of clever spectacular and dramatic effects rather than to the development of any ethical thesis. Of course the play is well written. One could not expect less from the collaboration of such a popular novelist as M. Farrère and so talented a playwright as M. Népote.

De la Croix de Carpiex, commander of the battleship "Alma," is giving a farewell dinner to his wife and brother officers, on board ship, the night before sailing, at the outbreak of the war. He is fifty, his wife, Jeanne, only twenty-three, so we are not surprised when Brambourg, a young officer, makes violent love to her. She repulses him with scorn, but we learn that she has an "affaire" with his brother officer d'Arnelles. The latter begs her to pretend she is leaving on the launch, but in reality to remain on the ship with him, that last night. She gives way to this rather surprising request. Meanwhile her aged husband confides his unhappiness at her want of affection to d'Arnelles—of all people—in a somewhat hesitating scene.

Of course next morning the ship sails before the lovers are aware of it and Jeanne is trapped. She must lie hidden in d'Arnelles's stateroom until they reach port. But an enemy's battleship is sighted and in the third act from the Alma's bridge we get a striking and a vivid picture of the engagement itself. The Alma sinks her adversary but is sent to the bottom in turn. Jeanne is saved by a devoted sailor of d'Arnelles, but the latter and all the ship's crew save her commander and Brambourg are drowned. The commander is court-martialed for the loss of his ship, and things are going hard with him for want of a witness, since Brambourg has lost his memory, when Jeanne comes forward, confessing all she had seen of the fight from d'Arnelles's stateroom. The commander is acquitted and forgives his young wife.

Some Able Performances

M. Harry Baur gives a very curious and sharply outlined performance as the commander and M.M. H. Burquet, Cande, Marquet, Varny and Fontera make up a thoroughly homogenous cast. Madeleine Lévy is simple and taking as Jeanne. The battle scene is extraordinarily thrilling and impressive.

Among recent revivals the Comédie Française gave us Denny's "L'Autre Danger" and the Odéon, the delightful "Bouffons" of Zamacola.

The death of Ernest La Jeunesse, the well known French journalist is announced. He was a picturesque figure in the artistic world, a talented writer and a dramatic critic at once humorous and discerning. Poor Lucien Guitry has really no luck this season. After failing to find an adequate vehicle he has just lost a suit against M. Hertz, the manager from whom he claimed 17,886 francs.

FROM HERE AND THERE

Next season there will be three companies playing "The Man Who Came Back," one in Boston, one in Chicago and the other over a route including the largest one-night stands.

Ivan Caryll has arrived in this country and is to write a new musical comedy for Charles Dillingham for production next season.

The Florida Live Stock Association has presented the Actors' Fund with a valuable tract of land in Florida for the use of members of the profession who have retired, or are out of work. The association has also donated a prize pig from which it is promised the Fund will realize \$1,000 within the next five years.

Mrs. Fanny B. Hall, widow of the late Charles P. Hall, who was manager of the Macdonough Theater for years and one of the wealthiest men in Oakland, Cal., was married recently at Salinas to Charles Koerner, a business man of Oakland.

The informal opening of The Lights, the actors' country and yacht club, situated at Freeport, L. I., took place recently. The official opening will be held during the first week in June and the annual election of officers occurs June 14. The club would like it known that the annual dues are now due.

Following the resignation of George Mosser, Oliver Morosco has engaged Franklyn Underwood to be his general manager. Mr. Underwood has been associated with Mr. Morosco in various capacities for a number of years.

John Phillip Sousa, who was the first bandmaster of the United States Marine Band at Washington, D. C., has accepted a commission to organize and train a band for Government service at the Great Lakes Training Station at Chicago.

Ida Muller, a senior at the University of California at Berkeley, has been appointed Eleanor Gates scholar for the year 1917-1918 by the faculty of the University.

In the Longacre Theater on Monday, May 28, William Collier recorded his 300th performance here in "Nothing But the

ACTORS' CHURCH ALLIANCE



On Thursday evening, June 7, there will be a meeting of the New York Chapter of the Alliance held at the headquarters, Ascension Memorial Church, West Forty-third Street near Eighth Avenue at 8 o'clock. Special business is to come before the meeting, including the incorporation of the organization, and all members are expected to be present.

The May service of the New York Chapter held at the Scotch Presbyterian Church, was largely attended. In the absence of the pastor, Rev. Dr. Robert Watson, the service was conducted by his assistant, the Rev. Charles Frederick Fraser and the Scripture was read by John E. Keller. The sermon was preached by the Rev. Walter E. Bentley, National Secretary of the Alliance, who spoke on "The Modern Attitude of the Church towards the Theater." Mr. Bentley, in his vigorous and forceful style, traced the origin of the theater within the bosom of the Church and showed how gradually the two institutions became separated and finally estranged. He showed how hostility on both sides developed through the ages and gave the history of the efforts made to bring about a better understanding which were first made by the Rev. Stewart Headlam in London by the establishment of his Church and Stage Guild in the early '80's.

Excellent as this was, it ministered mainly to but one department of the profession, but it was a start in the right direction and the founder paid the price by being inhibited from office by the Bishop of London for his temerity. Later on the Guild was merged into the Actors' Church Union which worked on a broader scale and with which Mr. Bentley was so closely associated and which he personally established in over 40 cities throughout Great Britain and Ireland. Before attempting this he had already brought about the Actors' Church Alliance in this country through the co-operation of the Church Association for the Advancement of the Interests of Labor and the endorsement and support of the late Bishop Potter, who became the first president of the Alliance and remained so to his death.

PLAYERS ENGAGED

Frances Demarest, Charles Purcell, Charles Judels and Charles McNaughton have been engaged by the Shuberts for "The Beautiful Unknown."

The latest additions to the cast of "The Target" are James Spotswood, Suzanna Willa and Maudie Turner.

Armand Kalls and Amelia Stone, of vaudeville, have been engaged by Oliver Morosco to sing important roles in "A Full Honeymoon."

Georgia O'Ramey will be prominent in the cast of the musical version of "The College Widow."

Alfred Bruning will be seen in Arthur Hammerstein's production of "De Luxe Annie."

Edward Ellis will be among those in support of Robert Hilliard in the play tentatively named "A Scrap of Paper."

Truth," the farce by James Montgomery, which has outlived all other farces produced in New York this season and also established a new long run record for Mr. Collier.

Lulu Marie Ursprung, eighteen, who fell four stories down an elevator shaft while employed as a chorus girl at the Winter Garden, received a verdict last week for \$15,000 against the Winter Garden and the Floyd Grant Company, lessees of a building adjoining the show house. Her father, Louis Ursprung got a verdict for \$4,561.

A discharge in bankruptcy was granted Oscar Hammerstein, impresario and real estate dealer, May 26, by Judge Julius M. Mayer in the United States Federal District Court. On Jan. 4, 1916, he was put in involuntary bankruptcy, with liabilities estimated at \$280,249 and assets at \$564,632.

Elise Oldham, who has been private secretary to William Faversham for a number of years, has left his employ to be married to Paymaster William Alfred Merritt, of the Pacific Fleet division of the United States Navy. Besides her duties as secretary Miss Oldham has appeared in several of Mr. Faversham's productions.

With the arrival of June, William A. Brady's very successful production of "The Man Who Came Back" will enter upon its tenth month at the Playhouse. It opened at the beginning of September last Fall, so that it turns the monthly milepost each time simultaneously with the calendar.

Henry Mortimer, who has just returned to New York after touring the country with Mrs. Fiske in "Erstwhile Susan," is wondering in what play his next characterization as a lawyer will take place. As Mrs. Fiske's leading man, the young Canadian actor took the part of a lawyer in "The Fortune Hunter." Mr. Mortimer appeared with John Barrymore in the part of the village attorney. After that, he mimicked the barrister in a sketch in vaudeville with Edna Goodrich. Last Summer, when he took a "flyer" in pictures with the Metro Film Company, just for a change, he was cast as a young lawyer.

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EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

A. G. L., New York.—Rowden Hall is with the stock company at Akron, O.

MARTHA FOLLETTE, St. Paul, Minn.—Frank M. Thomas is with the Harmanus-Bleeker Stock at Albany, N. Y.

F. W., Philadelphia.—Grace Huff is with the Poll Stock at Wilkes-Barre, Pa., and Carolyn Gates is with the Shubert Stock at Minneapolis.

"PEGGY."—We cannot help you locate the players at present but if you follow the stock notes from week to week you will soon learn of their whereabouts.

SUBSCRIBER, Leona, Ill.—Write to the composers in care of their managers, or send letters addressed to them in our care and we shall forward them to the proper addressee.

MIRROR SUBSCRIBER.—Pell Trenton is appearing with Alan Brooks in "Dollars and Sense." (2) David Herblin was in stock at Bridgeport, Conn. Watch this Mirror for further notice of him.

C. H. WHITE, New York.—"The Woman" had its premiere at Washington, D. C., April 17, 1911. In the cast were, Helen Ware, William Courtleigh, William Harri-gan, Edwin Holt, Jane Peyton, Cuyler Hast-ings, Carlton Macy, and John Ellis.

J. P. B., Bradford, Pa.—Tom Lewis played in "High Jinks" both in New York and on tour. Our Pittsburgh correspondent, however, did not mention the members of the company in "High Jinks" when that play had its engagement there.

ATLANTA READER.—"Drifting" was produced in New York at Nazimova's Thirty-ninth Street Theater Dec. 21, 1910. In the cast were Ernest Rand, Grace Flakin, Ed-ward Lee, Edith Luckett, Walter Hale, Frank Goldsmith, Egbert Munro, Ann Archer, Constance Kirkham, Charles Hahn, James McNey, and Grace Morrissey.

IRENE BROWN, Brooklyn, N. Y.—Leah Winslow was last in Denver, Pa., with the Denham Players. The announcement was made that she would open in a stock com-pany to be formed in Brooklyn but no open- ing date has been given. Watch the stock notes for further information. (2) Mabel Montgomery has been playing in "Her Naked Self" this season.

MARION PHELPS, New Haven, Conn.—Emily Stevens will appear in motion pic- tures with the Metro Co. (2) Ramsey Wal- lace is with the Morosco stock, Los Angeles. (3) Write direct to the Sargent Dramatic School at Room 141, Carnegie Hall, New York. (4) John Parker's "Who's Who in the Theater," published by Isaac Pitman, contains biographies of plays and players.

ACTORS' EQUITY ASS'N

Co-operation Is Taking the Place of Detrimental Competition

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council, held in the Association rooms, May 21, the following members were present: Howard Kyle, presid- ing; Messrs. Arliss, Connelly, Cope, Hull, Purdy and Wise. New members elect- ed: Victor Benoit, Frank Bradley, Mona S. Kingsley, James G. Morton, Sally Cohen Rice, George Woodward.

The value of co-operation in preference to competition is gaining recognition the world over. The merit of an equitable standard for the business of managers and actors to displace the chaotic, devil-for-us-all methods of the theatrical field is coming into its own.

It is expected that the phrase "putting something over" will soon fall into dis- use. With a uniform contract adopted and backed by the leading organization of man- agers and the A. E. A., the words "that cannot be done" are likely to supersede other and more flippant badinage.

As the affiliation of the great organized body of leading managers with the Actors' Equity Association is now nearing a happy

consummation, actors should readily see that membership in the A. E. A. is not only a sign of fealty to their profession but, in a larger sense, the only real protec- tion for them in practicing it.

A standard contract bearing in its cap- tion the name of the management and the initials of the United Managers' Protective Association, along with those of the A. E. A., will promote confidence and a reciprocal service between the parties concerned.

It has been thirty-seven years, we are told, since the stove makers struck. They have a uniform contract and are fully rep- resented on a standing board of arbitration. In a mutually accepted contract for gen- eral use the "joker" will be conspicuously absent.

With the President in China, impatiently seeking a ship on which to return; the Vice-president in San Francisco filling an en- gagement, and the Recording Secretary ill at his home, the Corresponding Secretary had to call on the emergency corps in con- ducting the Annual Meeting.

Edward Mawson was a most devoted member of the Council and his loss will be felt. Singularly enough, he and Henry Bergman served as tellers for our election at the Annual Meeting of 1916, and now both of them are dead. Wright Huntington, also, made a speech at that meeting, and he is gone.

It is hoped that one or more of our off- ers will be available early in August to reinforce Mr. Castle, our deputy in Chicago, for the work of preparing and conducting a big meeting of actors in that city.

Certain members of the Association have enlisted for service in the war and are shortly to go with a corps of mining and civil engineers to the front in France. They think of taking a trunk full of taffy candy, cigarettes, cakes, etc., for the boys in the trenches. Only a hint of this has been dropped by us, and packages marked "For a Soldier" are pouring into our office.

BY ORDER OF THE COUNCIL.

PLAYS FOR THE YOUNG?

Last week the Times published a letter from a reader who is connected with the New York Public Library, which is at once significant and amusing. The writer justly queries if this is the sort of thing the school authorities sanction as the proper form of study for the city's youth:

"In the course of my day's work in an uptown branch of the New York Public Library," the letter says, "I came across something I judged interesting enough to pass on to your paper. A lad of some 14 lean years, to judge from his appearance, came in with a list of dramas given him by his teacher of English in first-year high school. From the list he was to choose any one, read, and make a written report on it. I saw no reason to doubt that the teacher had given the list, just as the boy said, especially as he was most anxious to 'get the shortest one, please.' The list contained the following:

"Ibsen's 'Ghosts.'
"Tolstoy's 'The Living Corpse.'
"Galsworthy's 'The Fugitive.'
"Zangwill's 'The War God.'
"Synge's 'The Playboy of the Western World.'
"Materlinck's 'The Bluebird.'
"Hauptmann's 'The Weavers.'
"Shaw's 'Man and Superman.'
"The librarian has it pretty well fixed as a conscientious aim to co-operate with the school. But could one connive at such a merciless disregard of psychology and the eternal fitness of things as this? Is this the sort of thing New York school authori- ties consider intellectually beneficial to the youth of the city?" ELLEN BROWN.

STAGE NOTES

The old Greenroom Club, at 139 West Forty-seventh Street, adjoining the Hotel Flanders, is to be remodelled at a cost of \$20,000 for the Actors Order of Friendship from plans by H. S. Minnerly. It is a five-story building on lot 20 by 100.5.

Wilton Lackaye will be seen in his new play, "The Inner Man," by Abraham Schomer, for one week's preliminary en- gagement, dividing the week of June 4 between Albany and New Haven, prior to an open- ing in New York.

A cable dispatch to Percy Burton, his American manager, brings word of the safe arrival of Sir Herbert Tree at Cadiz. He will proceed to Madrid, thence to Paris, and finally to London.

MARRIED

WILLIAM SOMERSET MAUGHAM, the Eng- lish playwright, was married to Mrs. Syrie Wellcome in a Jersey City police court on May 26. Mrs. Maugham is the divorced wife of Henry S. Wellcome, head of the American firm of Burroughs, Wellcome & Co., wholesale druggists.

JACK PIERRE, personal representative for Julian Eltinge and business manager of "Cousin Lucy," Mr. Eltinge's vehicle this season, was married to Maybelle Cedars, the leading woman with that organization, on May 18.

JEAN BELASCO, a nephew of David Belasco, and head of several of the Poli theaters, was married May 22 to Carol Huber, the daughter of a well known Mer- den, Conn., family.

DIED

JOHNSTONE ERSKINE GALWEY HERBERT, 2d Lieut. Yorkshire Regt. and son of Gal- wey Herbert, late of Hobson's Choice, was killed in action on April 24. He was twenty years of age, a graduate of Claymore School,

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inees, Wednesday and Sat-
urday at 2.30.
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Evs. at 8.15. Mat.,
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9th CROWDED MONTH

Oliver Morosco's Great Laughing Success

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By Frederic and Fanny Hatton.

MOROSCO Theatre, West 45th St.
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WILLIAM COLLIER

IN THE GREATEST OF ALL FARCES

NOTHING BUT THE TRUTH

Berks, and at the time of his death was acting captain and second in command of his company. Mr. Herbert was a nephew of Wallace Erskine, the well-known English actor.

THEODORE JOHNSTON, for ten years man- ager of the Permanent Players Stock com- pany in Winnipeg, Canada, died last week at his home in Louisiana, Mo., after an illness that had extended over the five years, the period of his retirement from active theatrical management.

FRANK BARRY, son of the famous come- dian, the late Billy Barry, and the only one of his children who was not an actor, died in Denver, Col., May 21. At the time of his death he was managing the picture, "The Daughter of the Gods," having taken it to the Coast. Prior to this he had been busi- ness manager for several seasons with vari- ous Gus Hill attractions.

EVERETT S. RUSKAY, member of the law firm of Ruskay and Ruskay, and known to the theatrical world as the author of a number of short plays, among which were "The Meanest Man in the World," "The Highest Bidder" and "Cranberries," died at his home, May 21, at the age of thirty-five.

EDWARD R. MAWSON, a widely known actor, who at various times has appeared in the support of E. H. Sothern, Robert Man- tell, Henrietta Crossman and other stars, died in Roosevelt Hospital, May 20. He was born in Philadelphia fifty-five years ago and began his career in an amateur production of "Hazel Kirke." Mr. Mawson is survived by a widow.

GEORGE DONALD MELVILLE, who, twenty years ago was one of the foremost clowns before the American public, died recently in Jersey City. George Melville was the son of James Melville, famous Australian cir- cus man, and in his younger days was one of the foremost bareback riders of the world. He staged three big pantomimes in this country, namely "Kanaekja," "Twelve

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Evs., 8. Mat., Tues., Thurs. and Sat., 2.

PASSING SHOW OF 1917

BOOTH 45th, West of B'way. Phone
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Mat., Wed. and Sat., 2.15.

LAST WEEK THIS SEASON

Mr. WILLIAM GILLETTE

In the new play by Claire Kummer.

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THE MESSRS. SHUBERT announce

THE KNIFE

A melodrama, by EUGENE WALTER.

Temptations," "Devil's Auction" and the "Evil Eye." In late years Melville was the equestrian director of the New York Hip- podrome.

T. W. JOHNSTON, managing editor of the Kansas City Star for seventeen years, died on May 18. He was well known to the theatrical profession for his dramatic criticisms, and he numbered among his best friends a large number of professionals.

IN ORIGINAL ROLES

When Louis N. Parker's "The Masque of Peace and War" is presented here next month for the benefit of war charities, four of the actresses who appeared in the Drury Lane Theater production, two years ago, will be seen in their original roles. Laurette Taylor will impersonate Courage; Constance Collier, War; Elsie Janis, Fire, and Mrs. Langtry, Water.

Obituary

Herbert.—Killed in action on April 24. Second Lieutenant Johnstone Erskine Gal- wey Herbert, son of Galwey Herbert and grandson of the late Surgeon-General H. C. Herbert, Plymouth, England.

EXORA FACE POWDER
STAYS ON!
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NEWS OF STOCK PLAYS AND PLAYERS

TRIUMPH AT NEW BEDFORD

Return of Rose Mary King After Five Years an Occasion of Cordial Greeting

NEW BEDFORD, MASS. (Special).—After an absence of five years from this city handsome, amiable, and talented Rose Mary King opened a special engagement of two weeks as leading lady with the All Star Players. "The Ghost Breaker," by Paulickey and Charles W. Goddard, was selected for the week of May 21-26. The play abounds in sensational episodes and unique and telling effects, the action is continuous, and there is keen enjoyment of the mental and verbal passages at arms. For Miss King the opening performance was triumphant. Her reception was a vivid outburst of cordiality. As Princess Maria Theresa of Aragon she was a vision of loveliness, and she played the part captivatingly. Her magnetic personality and artistic intelligence were as striking as ever, and her performance was wholly sweet and charming. Many beautiful floral offerings were passed over the footlights. The curtain was rung up after each act and the most vociferous enthusiasm pervaded the spacious auditorium. So fervid and extended was the demonstration that for some time the brisk action of the play was completely checked. Alfred Swenson's personation of Warren Jarvis, the big, red-blooded Kentuckian, was virile and thoroughly finished; his comedy was unctuous and exhilarating. Mr. Swenson is one of the most widely liked of men. Warren O'Hara is entitled to special commendatory mention for his well conceived and ably sustained comedy characterization of Rusty Snow. A delicious bit of character was graphically presented by Carrie Lowe as Nita. Bob McClung as Carlos, Duke D'Alva, added one more to the triumphs in character acting which he has contributed to this stage. He possesses the ability to sink his individuality in whatever portraiture he undertakes. The detective from headquarters had a fine exponent in Tom Whyte, who also gave a superb delineation of Pedro, the innkeeper. M. A. Kelly gave a most excellent portrayal of Don Robido and won well deserved recognition for his work. The remaining parts were all convincingly represented. The piece was produced under the able stage direction of Arthur Ritchie, and scenic artist Thomas De Kuschia gave the play a gorgeous, expensive, and finely executed mounting. The house was packed and jammed at nearly every performance. William H. Post's "Never Say Die" farewell week of the All Star Players May 28-June 2.

WALTER S. MACPHAIL.

SCRANTON STOCK SCATTERS

SCRANTON, PA. (Special).—The Poll Players closed a very successful season week of May 21 with "The Other Wife" to capacity business. It was one of the strongest plays of the season and all the parts were admirably sustained, especially Gus Forbes as Robert Bevington, Edward E. Horton as Richard Bender, Mae Melvin as Isabelle Bevington, Mabel Griffith as Grace Vane, May B. Hurst as Mrs. Robert Bevington, Lawrence Brooke as "Boss" Reiley and Marguerite Johnson as Mrs. Jack Stewart. The company, by their excellent work, has endeared itself to the patrons of the house who greatly regret their going away, and hope that when the Fall season opens they will all return. Mae Melvin, the leading woman, after concluding in Scranton, will take her own company to Saginaw, Mich., for the fourth successive Summer, opening in two weeks with a production of "Baby Mine"; Edward E. Horton, the leading man of the company, goes to Wilkes-Barre, Pa., where he assumed a similar position with the Poll Stock company. May 28: Arthur Buchanan, May B. Hurst and Rexford Burnett will also join this company; Mabel Griffith will go to her home in Mt. Tom, near Holyoke, Mass.; Lawrence Brooke goes to New England to work; Helen Gillwater will make her home in this city. A road company in "Her Unborn Child," week of May 28.

C. B. DORMAN.

WALKS OFF WITH SOMERVILLE

SOMERVILLE, MASS. (Special).—"In Walked Jimmy," that remarkable combination of humor and pathos is the offering in which New England's finest stock company, Somerville Theater Players, was seen week of May 21. Arthur Howard in the title role is exceptionally good. Some parts fit a performer and some don't, but the role of Jimmy couldn't fit Mr. Howard any better if it had been written for him. He gives the character in a clear-cut manner. Folks who have seen him are loud in their praise of his work; Adelyn Bushnell playing opposite, is also enjoyable as Kitty Blake; Dorothy Beardsley as Della is seen in the first really bit of excellent work she has done since her arrival in Somerville, while John Dugan's Bobby Day is consistent and funny. Others who appear to advantage are Brandon Evans, Edwin Bally, James Levine, Jack W. Lewis, and Elbert Benson. Kendal Weston has arranged a really wonderful act, three and four representing the offices of a successful show corporation. Current week. "The Girl He Couldn't Buy." Clyde E. McArdle is manager of the house.

REYNOLAR.

MUSIC STOCK AT ITS BEST

Lyric Co., Providence, R. I., Recruited from Broadway, Produce "The Firefly" and "Sweethearts"

PROVIDENCE, R. I. (Special).—With a thoroughly metropolitan company, including such New York favorites as Florence Webster, Frank Moulton, Carl Gantvoort, Francis J. Boyle, Georgia Harvey, Dolly Hackett, May Francis, and Jack Squire, the Lyric Light Opera company began its season of music stock last night (Monday, May 21) at the Providence Opera House. The offering was Otto Hauerbach's and Rudolph Friml's "The Firefly," and its reception at the opening performance prophesies a successful season.

So capably selected is the company that it was acclaimed by the first brilliant first-night audience as a typical production cast and chorus, and this is what the managers intended and tried to make it. The beauty chorus of forty was recruited from the early closing shows of Broadway and is every bit as capable and easy to look at as any one of them. It has been trained under the careful direction of Charles Sin-

clair, stage manager, and Ross Moberly, musical director, and is one of the best choruses he has ever turned out. The current week's bill is "Sweethearts," with the same cast.

E. F. Albee gave two benefit performances Monday afternoon and evening, May 21, for the Brown University Ambulance Fund, which resulted in a grand total of \$1,238.25. Mr. Luk C. Doyle gave an interesting account of the ambulance work in which he was wounded and won the Croix de Guerre for bravery under heavy fire during his seven months in and around Verdun.

A company of Brown men, led by Chester T. Calder, gave an inspiring one-act play, "When the Bugle Calls."

"Hit-the-Trail Holiday" played to capacity houses at every performance. Big houses have been the rule for the last five weeks and all plays have been very satisfactory.

ELMER C. SMITH.

"ON TRIAL" IN TORONTO

Brilliant Success of Robins Players to Fashionable Turnout

TORONTO, CAN. (Special).—The fourth week of Robins' Players was given over to "On Trial" at the Royal Alexandra May 21-26. Space does not permit of all the praise that should be given to the company. Mr. Robins himself has never done better work than he is doing as Strickland. Baker Moore, the juvenile lead, had his first big chance as Glover and carried the big scene at the final curtain to big heights. Maurice Sullivan as the prosecuting attorney in his address to the jury in his poise and diction acts with such purpose and grip that makes one forget that one is in a theater. His work is masterful. Thos. McKnight, Thos. Jackson, Tello Webb, a splendid counsel for the defendant; Jack Amory, a dignified judge, and Mr. Fraser as Trask (a better one would be hard to find) all were more than adequate. Virginia Brooks as Mary Strickland and Ethel Intropode as Mabel Trask, especially in their heavy scenes, were brilliant. The whole company were really at their best. Large attendance.

GEO. M. DANTREE.

PLAYERS IN INDIANAPOLIS

INDIANAPOLIS (Special).—For the second week of their engagement at the Shubert Murat, May 21-26, the Stuart Walker Players put on "The Dummy," which in several ways excelled their opening offering of "It Pays to Advertise." It gave Gregory Kelly a great opportunity to shine in a boy's role, with which he has been so ably identified, and his performance of Barney Cook showed unusual ability in this line, especially so as Mr. Kelly is not a man of undersize. George Gaul gave a splendid account of himself as Spider Hart, going far ahead of his work last week. Remarkably clever was the work of Lillian Ross as Beryl Meredith, the stolen child. Judith Lowry, who appeared for the first time, made a stunning looking Rose Hart and gave promise of better things to follow in the future. Dorothy Carothers as Mrs. Meredith, Lew Medbury as Babbling, Edgar Stehl as Pat. Henry Crosby as Sinker, were all seen to good advantage. "The Concert," week of May 28.

PEARL KIRKWOOD.

FUNNY BUSINESS AT SALEM

SALEM, MASS. (Special).—The bill at the Empire week of May 21, "Officer 666," was one of the funniest and best liked plays that Manager Katses has offered. The audiences were good sized and evidently enjoyed the farce. The main share of the work fell to Julian Noa as Travers Gladwin, Elmer Thompson as his friend Barnes, and John B. Mack as the most likable villain, Alfred Wilson. All three were especially good. Joseph Thayer as the original Officer 666 was as funny as he well knows how to be. Jane Salisbury as Helen Burton was most attractive and played her role well. Florence Hill and Priscilla Knowles were both excellent. The balance of the cast contributed satisfactory support. Week of May 28, "Which One Shall I Marry?"

When the season at the Empire closes E. L. Hickey, the box office treasurer, will break into the theatrical game for himself. He intends to put a musical company on the road, and his many friends in Salem wish him all success.

DOROTHY BENNETT.

BISHOP'S OAKLAND PLAYERS

OAKLAND, CAL. (Special).—Bishop: The Bishop Players are presenting for the first time in Oakland, Robert Louis Stevenson's "Treasure Island," to S. R. O. at every performance. The scenic effects are a source of amazement to the audiences, and the acting of the entire company is good and beyond criticism. Miss Virginia Blissac in the role of Jim Hawkins, Hugh Metcalf as Bill Bones, J. A. Smythe as Capt. Smollett, Rodney Hildebrandt as Dr. Livesey, and Ed Summer as Capt. Silver deserve special mention for the way in which they handled their difficult roles. Current week the company presents "It Pays to Advertise," and Albert McGovern, the new juvenile leading man, makes his initial appearance in the role of Ambrose Peale, the whirlwind press agent. LOUIS SCHEERLINE.

WILKES AT THE WILKES

SEATTLE, WASH. (Special).—At the Orpheum the Wilkes Players gave a pleasing presentation of the "New Henrietta," May 13-19, before houses ranging from small to large. Phoebe Hunt invested the role of Agnes Gates with skill, ease, and finish. Alexis Luce as Bertie gave a faithful portrayal of the part, and revealed fresh signs of his versatility. Dora Mae Howe was thoroughly at home as Rose Turner, and Corbett Morris was effective as Watson Flint; Jane Darwell, Fanchon Everhart, John Sheehan, Norman Feulner, George Rand and other talent appeared in the cast. The Wilkes Players closed its engagement at the Orpheum May 19; and the future home of the company will be at the Alhambra, commencing June 10, 1917, when that theater will be re-named The Wilkes.

BENJAMIN F. MESSERVEY.



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MAE DESMOND.

Mae Desmond, who is heading her own company, is an accomplished actress and a staunch advocate of "preparedness." Unlike other stock organizations, her Monday matinees are finished performances as a result of careful preparation and thorough study. With the exception of starring one year in "The Daughter of Mother Machree," stock can lay claim to all of Miss Desmond's services. For five years she was under the Poll management appearing in Worcester and Scranton. In the latter named being presented last Fall with a huge loving cup by admirers. Miss Desmond has also appeared in leads with several stock organizations in Greater New York, including the Bronx, Metropolis, Prospect and the Grand Opera House, playing in the last named prior to her coming to Schenectady. Her greatest successes to date in her present engagement were scored as Ellen Neal in "Common Clay" and Rebecca in "Rebecca of Sunnybrook Farm." Frank Fielder, the leading man with the Mae Desmond Players, although a newcomer to Schenectady, has had an interesting stage career. He is fast establishing himself as a prime favorite, his fine looks and personality winning him a host of friends.

NATHAN SAHR.

STOCKS EAST OF EAST RIVER

After 35 Weeks of Success, Brooklyn's Fifth Avenue Is Closing—Grand Opera House Holds On

BROOKLYN, N. Y. (Special).—Fifth Avenue Theater: "The Common Law" was the happy choice of Manager Jack Horn for week of May 21, and it was ably presented by the players, all of whom appeared to great advantage, especially the popular leading lady, Miss Irene Summerly, who received a tumultuous welcome after a week's rest. Her portrayal of Valerie West was a finished performance, and equally excellent was Mr. McWatters, as Louis Neville; Miss Spring did some of the best work she has done this season as Rita Tevis. Capable support was given by the balance of the cast consisting of Mabel Craig, Edmund Abbey, Edward Davis, Theodore Dion, and William Malone. The production showed the careful direction of Harry Horne and was artistic in every detail.

Business continues at top notch, and the company will close this week, after thirty-five weeks of excellent business—an exceptional record for Brooklyn stock and one that has given universal satisfaction.

"Her Own Money," Mark Swan's success, current week.

"The Natural Law," by Charles Sumner, week May 21, was the first production of Noel Travers since assuming the management of the Grand Opera House, and the excellence of the presentation was appreciated and generously applauded by the large audiences. Both Mr. Travers and Miss Douglass did very effective work in the leading roles. Miss Douglass especially showing her skill in the emotional scenes for which she is famed. The other members of the cast included Pearl Ford (who, by the way, is a popular Brooklyn stock favorite and a welcome addition to the company); Minnie Stanley, Franklyn Munnell, Basil Buck, Walter Fenner and Reynold Williams. "Sinners" is the attraction the current week.

JOSEPH R. GARLAND.

SLIGHTLY SMOKED, PLAY GOES ON

AUBURN, N. Y. (Special).—Jefferson: Undaunted by a fire which broke out under the stage of the Jefferson Theater, April 27, hours before the opening in Summer stock of the Jefferson Players, and which destroyed the dressing rooms and stage "props," Manager John J. Breslin opened on time in "Common Clay" to a full house, May 21. Except for the smell of smoke and draperies covering the holes chopped by firemen in the orchestra pit, no evidence of the fire was apparent. The

members of the company and the local playgoers were quick to endorse their appreciation of Mr. Breslin's successful efforts to open on time against odds. The company is the best balanced stock company which Auburn has enjoyed in several years and the initial production was a great success. Week of May 28, "It Pays to Advertise." Roster of company: W. L. Thorne, Marion Tanner, Juanita Monte, Ellis Baker, Estelle Warfield, Floy Murray, Jack G. Grey, Victor Becroft, George Sweet, Charles Coghlan, Ray Brown, R. E. Cummings, P. J. Bollivar, D. C. Henry.

J. HENRY KAMR.

FLASHES FROM STOCK STAGES

The Jessie Bonstelle company, opening of which in Detroit was announced in last week's MIRROR, is this week giving "The Professor's Love Story." The newcomers include Cora Witherspoon, Marie Curtis, Flora Sheffield, Franklin Pangborn, J. Henry Irvine, and Frank Howson. Miss Bonstelle has engaged a woman as her director this season—Williamene F. Wilkes, who has done interesting work as director on the Coast and during the past Winter has been directing the Municipal Company at Northampton.

Otis Oliver and Players will open at the Oliver, Lincoln, Neb., for the Summer season June 4. This company has been playing at the Murray Theater, Richmond, Ind.

In Illinois

Members of the Beveridge Stock company were visitors of THE MIRROR correspondent at Decatur May 21. They report business at Homer, Ill., very light last week. They played Monticello last week.

Ed. Williams opened his Williams Stock company at Quincy, May 1, in "Wildfire," using the famous racing horse, Fleetfoot, in the second act. Miss Tiny Leone, well known to players of the mid-West and considered to be one of the most promising embryo stars in the West, is leading woman. "Wildfire" will be followed by Billie Burke's comedy, "Jerry," "Our Children," "The Eternal Magdalene," and "The Song of Songs" are in preparation. Mr. Williams has two companies now, the second being located at Elkhart, Ind., playing to big business and in charge of Griff Barnett.

Enid May Jackson, one of the most versatile young leading women on the American stage, opens at Waterbury, Conn., with the Poli Stock company on June 4. Miss Jackson just closed a thirty-three weeks' engagement at New Bedford, Mass. This makes her fifth engagement with the Poli firm, having played for them four times before at Baltimore and Hartford. Last season she won remarkable success at the Grand Opera House in Brooklyn.

Break Away of Scranton Stock

The Poli Stock company of Scranton, Pa., has closed a successful season. Mae Melvin, leading woman, goes to Saginaw, Mich., and will there open a season two weeks hence in "Baby Mine." Edward E.

Horton, leading man; Arthur Buchanan, May B. Hurst and Rexford Burnett go to Wilkes-Barre and join the stock company there. Mabel Griffith goes to her home at Mt. Tom, Mass.; Lawrence Brooke, somewhere in New England, and Helen Gillingwater will remain in Scranton.

A musical stock company will open at Rorick's Theater, Elmira, N. Y., June 18, and announces a season until Sept. 8.

Jane Urban and her company opened the Orpheum, Oakland, Cal., May 20, with "Hit-the-Trail-Holiday."

New to Rochester

Helen Marqua is the new member of the Manhattan Players, Rochester, N. Y. She was in the cast of "Rolling Stones" week of May 20. Miss Marqua has played many different parts and was especially engaged for the London company of "Kick in" by Willard Mack when it was produced in London in 1915. Just before leaving New York City for Rochester, Miss Marqua signed a contract with John Cort to play the ingenue part in "Mother Carey's Chickens," a play that Edith Tallaferra will be starred in next season.

The Horne Stock company begin a summer season at Idora Park, Youngstown, Ohio, June 11. Louis Lytton will direct the productions.

"Bunker Bean" Released

The latest play to be released for stock company use is "His Majesty Bunker Bean," a four-act comedy founded on Harry Leon Wilson's popular novel "Bunker Bean." The cast includes eighteen people, twelve men and six women, with a very large part for the leading man. In the four acts four scenes are used—private office, psychic parlor, apartment room and living room.

Vassar Girl's Debut

Helen Rosenthal is a home acquisition to the Manhattan Players in Rochester, N. Y. She made her debut May 21. She is a recent graduate from Vassar college and has determined to adopt the stage as her profession. Both Manager Wolff and Mr. Trader, the director of the Manhattan Players, consider Miss Rosenthal to be especially well equipped, and they are personally taking a keen interest in her.

"LITTLE BOY BLUE" IN HARTFORD

HARTFORD, CONN. (Special).—"Little Boy Blue" was presented by the Opera Players, week May 21, before large audiences at Parson's theater. This offering was well staged and the scenic effects deserve particular mention. The company as a unit worked excellently and the various chorus numbers received the greater share of the applause. The work of the principals was all that could be desired. Mabel Wilber played the title role creditably. Howard Marsh deserves particular mention for the several solo numbers which he rendered. Mr. Marsh has an excellent tenor voice and he made the most of his opportunity. Joseph Florian and Tom O'Hare both pleased with their comedy. Billy Kent received much applause as Dupont. Doris Vernon, Dixie Blair, Alonzo Price, F. Shulze, Stanley Ridges, Edward Smith and Earl Amos all did well in their respective parts. As stated previously the chorus did exceptionally well. The costuming was picturesque and the orchestra should be mentioned. On the whole "Little Boy Blue" was a very pleasing attraction. Current week, "The Spring Maid." Monday evening, Shriner's night. The Palace is doing a very large business as is usually the case. Many offerings of unusual merit are being shown and as a usual rule the house is sold out. Business at Poli's also reported as satisfactory. All picture houses do well as usual.

REYNOLD WENTERS SMITH.

OLIVER CO. BREAK AWAY

LAFAYETTE, IND. (Special).—The Oliver Drama Players closed a successful run of sixteen weeks here Saturday night, May 19. Manager Oliver takes his company to Lincoln, Neb., to open the Oliver Theater June 4 in "It Pays to Advertise"; second week, "House of Glass." Mr. Oliver leaves his No. 2 company at Richmond, Ind., and Miss Des Monde, of the Lafayette company, and Mr. Oliver will do leads; John Hammond, juveniles and comedy. Others of the cast will be named later. Katherine Bond, characters, joins a company at Williamsport, Pa. Jack Robertson joins Ed Williams at Elkhart. Charles Phipps goes to the Richmond company. Other members leaving for home.

JAMES WALLACE.

POST PLAYERS QUIT SAN DIEGO

SAN DIEGO, CAL. (Special).—The James Post Players closed a three weeks' engagement at the Strand May 20. Mr. Post brought a splendid company to San Diego, and it was hoped that it would be a permanent fixture. While business was not overly large still it was a paying venture, and would have continued had not bookings made it impossible. May 21, "Intolerance" opened at the Strand for a week, and business was big. This was a return engagement for this film, and interest was taken in the attraction.

MARIE DE BEAU CHAPMAN.



MADGE WEST

Madge West, who not so many years ago was David Belasco's favorite child actress, has, as if over night, blossomed into a leading lady, able not only to win the press and public of Sioux City, Ia., where she played for forty consecutive weeks, and of Halifax, N. S., where the best in any form of theatrical attraction is necessary, but in Portland, where leading ladies have been manufactured ever since the days that Amelia Bingham was a novice at the game. Miss West has in the brief space of three weeks jumped into the first rank of stock favorites and is made aware of this fact by spontaneous receptions at each appearance. Miss West has filled the enviable position of stock star the past week as "Flotsam" in "The Girl from Out Yonder," and the Jefferson Theater patrons have filled the playhouse at every repetition of the pretty story of the little fisher-maid, whose history is well known to readers of theatrical news.

Madge West bid farewell to Portland, Maine, audiences Saturday night, May 20, and although she has been there only five weeks, she was deluged with floral tributes and presents from her hosts of friends. Miss West has been a great favorite with the entire company, as was testified by their gift to her on her closing night. Not alone was she beloved by her fellow players, but by the entire force of the Jefferson Theater. The stage crew gave her a travelling bag and writing tablet while the ushers sent a huge bouquet of roses.

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CHARLOTTE WADE DANIEL

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BLEECKER'S IN "HOUSE OF GLASS"

ALBANY, N. Y. (Special).—The local patrons of stock productions were offered an exceptional treat in witnessing a most capable reproduction of "The House of Glass," by the Bleecker Players at Harmanus Bleecker Hall, week May 21-26. The performance provided excellent opportunities for the new leading man, Frank M. Thomas, Isabelle Lowe, and Alan Robinson. Mr. Thomas was seen in his original character of Burke, which he gave a careful and natural interpretation. Miss Lowe in several of the big scenes gave marked evidence of her rare capabilities. Others of the company admirably cast were Grant Irvin, C. Ten Eyck Clay, Helen Bercsford, Blanche Glennon, Franklin Vernoy, Earl D. Dwire, Jack Matthews, and Mr. Osl, the Japanese servant, who played the role in one of the original companies. Current week, "The Marriage of Kitty."

GEO. W. HERRICK.

SUMMER RUN IN PASADENA

PASADENA, CAL. (Special).—"The Barrier," Rex Beach's story of the North, was the opening bill presented by Fanchon Lewis and her associated players at the Savoy Theater, Pasadena, week May 14, beginning their Summer stock season. An effective presentation of the play was given under the direction of Maurice Chick, with Miss Lewis in the leading role of Nedra Gale. Jack Conway played Captain Burrell, Mr. Chick did excellent work as Poleon Doret, John Allard appeared as Runkinn, and Miss Ruth Handforth played Alluna. Billie Rector appeared to good advantage as Dan Stark, and J. M. Cox gave a good comedy role in No-Creek Lee. Fred Knight was successful as John Gale with William Clemons as Corporal Thomas. Victor

Mildred Beverly

Address care DRAMATIC MIRROR.

George Henry Trader

STAGE DIRECTOR

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WILLIMANTIC
WILLIMANTIC, CONN. (Special).—Loomer: "Christopher Junior," given by high school seniors, May 23; Rush Brothers in their comedy bouncing act, "Ship Ahoy," made their premiere in their home town, giving the natives a great surprise with their clever act; Marguerite Clark in "Little Lady Elton" and Max Linder in "Max Wants a Divorce," "Rose of the South" and Paramount comedy made a most acceptable bill to crowded houses.
Item: "The Spoilers," Metro Travelogue and "House of a Terrible Scandal," delighted capacity.
Scene: J. Warren Kerrigan in "The Silent Battle" was followed by fine picture offerings throughout the week to large receipts. All moving picture houses now run Sunday nights successfully. Sig Sauteille and Oscar Lowande's Circus May 26; Chautauque, week May 30.
C. C. PALMER.

STOCK PLAYS AND PLAYERS

(Continued from page 13)

MILITANT TIMES IN BRIDGEPORT

Soldiers and Their Sweethearts and Recruiting Between Acts
—Cecil Spooner Comes to Town

BRIDGEPORT, CONN. (Special).—A military spirit was in evidence at the Lyric, week May 21, when goodly crowds attended a stirring military drama entitled "The Story of the Rosary," given by the Lyric Stock players, especially for the benefit of our recruits and soldiers who are guarding this important city, a big munition center. Soldiers in uniform, their sweethearts and wives were seen galore. Bentley's orchestra furnished stirring martial music, and in all, the theater breathed the very air of the spirit of preparedness; a lieutenant of a local recruiting station between acts delivered an impromptu but pointed and powerful appeal to local men.
The little drama of love and war proved most timely. Heroism and courage throughout five acts were exploited bravely by the hero, Paul Romain, a role ably and carefully portrayed by our leading man, Leo Kennedy. Playing opposite as a secret enemy, Walter Marshall as Philip Romain was equally effective. Appearing for the first time in the Lyric cast this season also was Roland Edwards, the director of the Lyric company. Posing as Karl Larose, Paul Romain's dearest friend, who would sacrifice all, even his life for him, Mr. Edwards proved a shining light in the production, bringing forth rounds of applause from an enthusiastic audience. The necessary comedy scenes were supplied by a young couple very much in love, Albert Gebhardt as Peterkin and his girl, Laurette Brown Hall as Mina. Gebhardt needs no words of praise for his excellent character work is duly appreciated by Bridgeporters weekly. His entrance always brings spontaneous applause.
The leading female role Venetia introduced a new leading lady, Miss Warla Howard. Of pleasing personality and dis-

playing, lavish gowns she instantly "got across." As the white nun in the closing scene, she proved she could gain an audience's sympathy. We await her work with interest in forthcoming roles. The remaining cast was up to usual standard performance; Lucille Morley, H. O. Hayes, Frank Armstrong, John Hewitt, Fred Powers, and George Wilson all shared equal honors while eliciting applause.
Current week, May 28, "Which One Shall I Marry?" This play has been widely heralded and as an inducement to the ladies, the first fifty who appeared at the Lyric box office on the opening night were admitted free by Manager Wm. H. Isham.

Cecil Spooner Stock

Cecil Spooner and her stock company brought big business to the Park theater, her opening week in Bridgeport, when May 15 starred the little comedienne in "Jerry." The second week, May 21, also began auspiciously when "My Irish Cinderella" was shown for the first time here, to a capacity crowd of 2500. It was advertised that in two days while this performance held away, 9915 people paid admission to enter at the Park. Without a doubt, the inimitable and only Cecil is wearing a smile that won't come off. This type of play written especially around the star proved a favorite. Appropriate musical settings were given the Spooner production, which proved more than an ordinary stock offering. Week May 28, "Common Clay," at a big expense to the management, but Miss Spooner feels equally repaid by the cordial reception Bridgeport has given her, and big box office receipts accordingly.

MARY SAYLES HANCOCK.

STERLING STOCKS IN SYRACUSE

SYRACUSE, N. Y. (Special).—Empire: The Knickerbockers played to fine houses week May 14, in "On Trial." Miss Gombel played the emotional part in a splendid manner, while Elmer Brown capably filled the part as the district attorney. Frank Wilcox took his role in his usual pleasing manner and the remainder of the cast was up to its usual form.
The Lew Woods stock company at the Welting pleased week of May 14, playing "The Woman He Married." Miss Knight and Mr. Warrington were especially good in their roles and the play was generally enjoyed.
FREDERICK E. NORTON.

BAINBRIDGE IN MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Sunday night, May 20, at the Shubert, the Bainbridge Players opened the second week of their present engagement. "Potash and Perlmutter" being the offering with the favorites, Averil Harris and Kenneth Bradshaw in the title roles. This play served to introduce to Minneapolis stock patrons the new leading lady of the Bainbridge organization, Nan Bernard. One looks eagerly forward to Miss Bernard's appearance in "Common Clay," which will follow the present offering.

After an absence of nearly three years Charles Eichman has returned to the cast of the Bainbridge Players, of the Shubert Theater. He just closed a successful season in vaudeville with a big comedy act and will reorganize it at the end of the stock season for a tour of the Pantages time.
CAROLINE REEDE.

"SINNERS" IN MONTREAL

MONTREAL (Special).—At the Orpheum, May 21-26, the Stock company presented "Sinners." While the theme is an old one it is handled in an interesting manner and the company as a whole get a better chance to display their abilities than they have had. Frances McGrath proved equal to the demands of Mary Horton; Etta Mansfield did some exceptionally good work as Hilda Newton; Belva Morrel as Polly and Claire Masselin as Sadie were both good; the role of the Doctor afforded Ed. Woodruff but little chance but he made the most of it; W. O. Miller once more contributed a clever character study as Willie Morgan. As usual under director Percy Meldon the staging was above the stock average.
W. A. TREMAYNE.

DUBINSKYS RENEW LEASE

ST. JOSEPH, MO. (Special).—The Dubinsky Bros. Stock Company closed their successful season with the presentation, May 19, of "Hit-the-Trail-Holiday." The company were in high spirits and enjoyed their more or less impromptu rendering of the play as much as did the audience. The Tootle Theater will undergo extensive improvements and will be reopened for the new season, Aug. 19. Ed Dubinsky will leave shortly for a four weeks' stay in New York arranging his contracts for plays to be produced here next season. From New York, he will go to Los Angeles to study the stock company situation on the Pacific Coast.
JOHN A. DUNCAN, JR.

BIG REVIVAL AT UNION HILL

UNION HILL, N. J. (Special).—The Story of the Rosary" was presented by the popular B. F. Keith Stock company at the Hudson Theater week May 21 to capacity business, and proved to be the largest and the most beautiful scenic production of the season. Unlimited credit must be given to that wonderful and artistic stage director, W. C. Masson, for the ideal performances his company is continuously giving. The congenial treasurer and assistant manager of the house, William Goldhardt, had every reason for wearing a yard-wide smile as he stood watching the large crowds trying to gain admittance to the performance. The leading woman of the company, Miss Evelyn Varden, was at her best in the part of Venetia Saban, and her wonderful artistic work held her audience spellbound throughout the performance. In a recent contest the patrons of this theater voted Miss Varden as the cleverest and the most beautiful and popular leading lady that has ever appeared in this city, and she possesses the most elaborate and complete wardrobe of any stock actress. Charles W. Dingle as Paul Romaine gave a finished performance, and his work was up to his usual high standard. Charles C. Wilson, who possesses a national reputation as one of the cleverest and most popular men in stock circles, gave the most artistic interpretation of the season, and as Karl Larose seemed to have hypnotized the large audience by his strong personality and magnetism; Joseph Lawrence made a splendid impression as Philip Romaine, and was more than satisfactory in a difficult part; Clare Evans, who returned to the cast this week, and who is a popular member of the cast, appeared to great advantage as Peterkin; J. Ellis Kirkham, as the kind and lovable priest, Father Theodore, did the best work since he joined the company; Jessie Pringle as Mother Superior could not have played the part better. Mildred Florence as Wilhelmina was at all times very amusing, and got all the comedy out of her part. Excellent work was done by Arthur Griffing, Arthur Mack, Russell Snod, James Field, Arthur Walton, David Earnest, Fitzgerald Norman, Hoe Chase, Miron Hastings, Harry Stephens, Desmond Winters, G. F. Sharp, Roy Lockwood and Philip Russell. "The Witching Hour," week of 28, with "Office Hours," a new play to be produced for the first time, to follow.
CHARLES A. BITTIGHOFF.

MAE DESMOND CO.'S SEVENTH

SCHENECTADY, N. Y. (Special).—Which One Shall I Marry? week of May 21-26, was the seventh week's offering of Mae Desmond and Players, and judging from the increased patronage accorded these popular players Miss Desmond bids fair to establish a record at the Van Curler. "Which One Shall I Marry?" was given a splendid scenic production and allowed both Miss Desmond and Frank Fielder wide scope for displaying their natural ability. All the favorites were seen to advantage, including Lillian Bunn, Millie Freeman, Guy Hiner, Albert Hickey, Lyle Harvey, and Franklin George. Week of May 28-June 2, "The Story of the Rosary."
NAT SAHR.

REPORTS FROM MIRROR CORRESPONDENTS

RICHMOND, VA.

RICHMOND, VA. (Special).—What promises to be the most noteworthy limited season of light opera ever attempted in Richmond had its opening May 25 at the Academy of Music, when the Comic Opera Players presented their first musical play, "The Firedy." This organization was assembled in New York and will present popular comic operas on the most elaborate scale of any similar company ever attempted in this city. Wednesday and Saturday will be the regular performance days during the summer season. Performances will be given every night and on two afternoons. The prospective patrons are gratified to learn that a popular scale of prices has been fixed. Heading the cast of principals are Myrtle Jersey, the prima donna, and Roger Gray, the principal comedian. Annette Ford, this season seen in "Princess Pat," is another important member of the company. Alice Hill, the contralto, and the clever dancer, Billie Bush, Dan Marble, George Bogues, Russell Lennon, and Detmar Poppo, all favorably known in musical comedy circles, are under contract. The chorus numbers sixteen unusually attractive girls, who sing and dance to satisfaction.

"The Red Mill," Montgomery and Stone's success, will be the second week's bill, and other plays planned for production are "The Yankee Prince," "Madame Sherry," "The Gingerbread Man," "The Chocolate Soldier," "A Modern Eve," "The Red Widow," "The Red Rose," "Naughty Marietta," "The Man Who Owns Broadway," "The Spring Maid," and "Mary's Lamb." All moving picture houses continue to do capacity business here.
NEAL AND MCCONNELL.

SAN DIEGO

SAN DIEGO, CAL. (Special).—John P. Wade and company was the headline act at the Savoy week of May 21 and was well received. "The Smart Shop," Dollie Castle's military elephants, Bernard and Myers, Norworth, Well and Moore, Francis Benouff, and the fifth episode of "The Railroad Raiders" made up the balance of the bill. This popular house under the management of Scott Palmer continues to draw splendid business.

Over at the \$1,000,000 Hippodrome Theater for the first half of week of May 21 "The Passing of the Barbary Coast" was one of the best acts seen here in a long time. The piece was written by Al Watson, local manager of the Hippodrome. The balance of the bill was made up of the following acts: Datto and Hialto, Le Roy and Tosier, The Mosier, Barber and Jackson, Jack Dresden, The Erford Troupe, and the episode from "The Voice on the Wire." Richard Watson Tully, the author, of New York, is a guest of the Hotel del Coronado, accompanied by Mrs. Tully and daughter, William H. Crane, who was seen here some time ago in "The Happy Stranger," is visiting San Diego and states he will spend the summer in Southern California.

"The Truffers" was shown at the Pickwick for four days May 21-24 to fine business. The special music furnished by the new pipe organ is well liked by the patrons.
MARIE DE BEAU CHAPMAN.

PASADENA

PASADENA, CAL. (Special).—Under the direction of Margaret Martin the girls' club of the Children's Educational Theater Society gave a pretty May Day festival at Clune's Theater, showing old English Morris dances, etc., woven into a pretty story of two little Puritan maids, William Crane in "The Happy Stranger," played to good business at Clune's Theater May 10.
MARJORIE C. DRISCOLL.

SIOUX CITY

SIOUX CITY, IOWA (Special).—Orpheum (Roy C. Emery, manager): Four days, starting May 20, Eliters Novelty Circus, Goetz and Carmon, Fremont Beaton and company in "Handkerchief No. 15," Christie and Griffin, Four Kastings Kaye, Three days, starting May 24, Aki Troupe, Newell and Most, Palfrey, Hall and Brown, Wilson and Wilson, "The Garden of Allah."
MURPHY.

"GRAIN OF DUST" IN PITTSBURGH

PITTSBURGH (Special).—For the second week of the Vaughan Glaser Stock company, engagement at the Alvin, May 21-26, the company gave a worthy revival of "The Grain of Dust." The principal role is that of Frederick Norman, a lawyer, which was in the capable hands of Vaughan Glaser, who gave a masterful enactment of the character. Fay Courtenay, as Dorothea, the stenographer, added new laurels; Will D. Corbett was cast to advantage in the strong role of Isaac Burroughs, and Betty Ross-Clarke did good work as his daughter, Josephine. The other members of the cast gave excellent support, and included Alsworth Arnold, Walter Renfort, Margalo Gillmore, Robert Hilton, William F. Powell, Constance Kenyon and Don Burroughs. Rebecca of Sunnybrook Farm, week May 28.

Lewis Summer in Buffalo

Jack N. Lewis and company opened a Summer stock season at the Lyric theater, Buffalo, Monday, May 28, with "The Rosary." Mr. Lewis appeared and made himself solid with the stock fans of Buffalo in the part of Father Kelly. The supporting cast is of a high standard, including Edna Grandin, Pauline MacLean, Gail Trullitt, Helen Woods, Ed Clarke Lilley, George Ormsbee, Louis St. Pierre, Fred Beaudoin, Jack Demster and Chas. Rooney. The company is under the management of W. W. Richards, who has a name of making stock stars. Charlie Bows, popular among the theater-goers of the city, is the house manager.

Major Walter S. Baldwin's stock company opened at the Lyceum, Duluth, Minn., May 27, in "It Pays to Advertise."

REPORTS FROM MIRROR CORRESPONDENTS

FIGURES TELL THE STORY

Runs of the Successful Plays Put on in Chicago in the Season Now Closing—In and Out of Town

Chicago, May 31 (Special).—The close of the theatrical season that has been more or less momentous and singularly satisfactory in the matter of financial results naturally leads to the statistical stage of the game. As the business of the theater is somewhat speculative, the figures are not always the shining emblem of truth; but there are many reasons to believe that the Chicago spirit, "I will," has had a most winning way as far as it concerns the boards hereabouts.

David Belasco's charming comedy "The Boomerang" on Saturday closed its remarkable run of twenty-eight consecutive weeks May 26, to business that has solidified one of the most conservative managers in the business, Harry J. Powers. "The Boomerang" has eclipsed the previous best run in "the parlor home of comedy" by a fortnight of "Daddy Long Legs" with a record of 236 times. The original company idea that Mr. Belasco adheres to with artistic fortitude has worked out wonderfully well in the esteem of the public.

In the late seventies and early eighties, Powers' Theater, then Mooley's, shared a position of prominence with McVickers, the former playing visiting attractions, and the latter devoting its attention to the stock company and productions. Then a month's run was considered quite eventful and in 1884, when Henry E. Dixey was the star of E. E. Rice's "Adonia," making a chain of 90 performances; showing it could be done. Two years later Rice made a revival of "Evangelina" that lifted the figures to 108, and held it until 1894 when "Charley's Aunt" went to 134. J. K. Emmet, Robson and Crane, Joseph Murphy and The Kendalls always played to large receipts, and the annual engagements of the Augustin Daly company and the Frohman attractions, were great house fillers. The largest weekly receipts at regular prices was made in March, 1896, when "The Lion and the Mouse" drew in \$18,625; the six weeks' run of William Gillette in "The Merchant of Venice" won these figures on an average. It would be unkind in the annals of this famous house to name some of the most famous foreign stars on the record of their receipts.

At the Blackstone, the best engagements have been: "The Sign of the Cross," three weeks; Margaret Anglin, six weeks; Elsie Ferguson, five weeks; E. H. Sothern, three weeks; John Drew, two weeks; Madame Nazimova, two weeks; Julia Arthur, four weeks, and Julian Eltinge, two weeks. The business on the whole has been good, but not equal to the banner season two years ago.

Sam Gerson reports that the Garrick season has been running along easily under semi-short runs, which represents a par between public interest and managerial profit. The record makers were: "Katinka," eight weeks; Al Jolson, "Cruso, Jr.," eight weeks; "Princess Pat," seven weeks; "Passing Show," eight weeks, and now "Very Good, Eddie" is on just as long as the returns are as good as his name. At the Chicago Theatre, the Blue Bird, which has been the best blue runner for fourteen weeks, and "Very Good, Eddie" had a five weeks' running start when the house was closed for the summer, and the attraction was transferred to the Garrick.

The Cort is a happy home for visiting attractions in fact. Sport Hermann is such a popular host and the public backs his judgment so well. Once an organization gets well settled it seems almost impossible to move it out unless "previous contract" storms so insistently they just have to go. This season "Fat and Warmer" held out thirty weeks, and then "Good Gracious, Annabelle" has just reluctantly left after an eleven weeks' sojourn to make way for "Seven Chances." This bids fair to remain for the summer, emphasizing Chicago's proverbial charm as a summer resort.

It is claimed the Olympic last season established a record for average receipts in "Potash and Perlmutter." The first ten weeks of the bustling business dialect comedy drama drew \$161,000 and then remained fifteen weeks and four days longer, yielding a grand aggregate of \$329,000 in returns.

It is hardly necessary to remark that the Cohan Grand Opera House appears to have a chronic ail on success. The policy of this perfect auditorium is to encourage long runs, yet the Cohan success has been built up on the genius of change and a subtle sense for the speed in the spirit of the times. It is surmised the coming attraction will keep the house open during the summer solstice.

Again reviewing the runs of the World's Fair season was regarded as a success by Chicago theatrical managers, yet the general average of business was remarkable. That genius of newspaper theatrical men, David Henderson, was then in the height of his career as a producer of spectacles at the Chicago Opera House and established a new red-letter mark in the matter of pretentious productions and extended runs of his own stock organizations. His run of "All Baba" registered 620 performances which, at that time was unsurpassed in this country. In London that year "Charley's Aunt" began an engagement which ran nearly four years totaling 1,480 performances.

The production of the spectacle "America" at the Auditorium, was regarded as a most uncertain speculation at its early stages, yet it survived to give 283 performances attracting in the aggregate a million patrons and \$1,000,000 in receipts. There were no Sunday performances, and occasionally two matinees were given daily.

Business of the Week

"Seven Chances" at the Cort appears to be a successful certainty as the most humanly laughable offering of the season. David Belasco's presentation of Roi Cooper Mearns's play was as adequate as convincing and satisfactory. The art of setting the people not only to look but act and think the parts, indicate that the art of Belasco is unerring in selection. Preposterous and world old as the theme of the girl shy bachelor, nothing better in this line has been mounted since the dinky youthful days of William Gillette in "The Professor."

The benefit for the American Actors Hospital at the Auditorium last Sunday netted \$5,000 for the good cause.

According to Ed. Wood the season at the Columbia Theater which closed last week was the most successful in the history of the house.

Julian Eltinge as a last act of his engagement in this city sent his check to Dr. Max Thoma to endow an Eltinge Room in the American Actors Hospital. He has just completed, a new vaudeville sketch.

Raymond Hitchcock's patriotic address between acts at the Illinois, will be emulated by Andreas Dippel who has determined upon a patriotic interpolation in "The Love Mill." It will be made for the Marines. The largest recruiting station for men-o-war-men in the country is the Great Lakes Training Station, twenty-five miles north of the city. Commander Moffatt states twenty-thousand recruits will be trained there this summer.

A. H. Woods promises to give "Mary's Ankle" a showing here this summer. Kou Houseman declares it is as dainty as it is decorous.

The Actors' Church Alliance some seven years ago, in this city the Playgoers Club. Each final Sunday every month this club gives a professional tea in the La Salle Hotel, and every second Tuesday holds a study hour. The Actors Benefit Fund of America is one of the beneficiaries of this organization and it furnishes one room in the American Theatrical Hospital. Mrs. A. B. Hermann of 925 Edgecomb Place has just been re-elected president of the club for the third time. Louis Lee Purvis is secretary and Miss Sue M. Barber, secretary.

The newest of Summer Gardens, the Moulin Rouge at North Clark Street and Lawrence Avenue, opens its season this week. It is eight miles from the Loop and promises a superior line of musical attractions. Its architectural charms are quite distinctive and no less than thirty electric fountains aid in the illumination. James Hutton has drawn heavily on the legion to describe the novelties and glories of Riverview. He is particularly eloquent in threading the labyrinthine passages of the great mechanical puzzle known as Big House—which he pronounces is the acme of sensations in variety.

At the White City the Garden Follies is the great feature show. The Cloudland is one of the latest devices for the venturesome voyagers. "Very Good, Eddie" closes at the Garrick Theater this week and goes to the Pacific coast for the summer.

After a protracted battle with the local board of censors, "The Spirit of '76" promises to occupy the screen at Orchestra Hall.

The Shubert Summer attraction that has just crowded vaudeville out of the Palace Theater, euphonically called "The Show of Wonders," has proved to be real entertainment, alert, smart, full of color, has sparkle and averages up far better than most musical entertainments. The promised warm weather delectation. If the modest Shubertian ears were assailed a fortnight with complaints concerning the Highlander fashion of bare knees, he has now gone to cover and can feel quite secure beneath substantial silk, despite the high cost of living. Capacity up to date is the record of the inaugural week of this eye and ear alluring pastime at the Palace.

"Turn to the Right," properly termed American comedy by John Hazard and Winchell Smith, continues turning in profits right along at Cohan's Grand Opera House. Harry Riddings declares the opening of the baseball season is an American sport, has not feared the popularity of the comedy.

Victor Kirsaly, manager of "Betty," wires back from New York he was welcomed by a little stranger when he returned home from Chicago. He expects to enjoy an extended walking tour this summer, following a perambulator.

It was an awful wrench for Arthur Hopkins to order the baggage and scenery of "Good Gracious Annabelle" sent East for storage last Saturday, for her long stay at the Cort has been as pleasant as it was profitable. It is stated that only one week the receipts sagged below \$10,000. The Chicago company will open next fall in Boston and there will be a second company traveling South.

Last week the drama surrendered to agriculture when Miss Winnifred Cutting, of the Players Workshop, was married to E. M. Moesman of the Chicago Little Theater company. She will be back to the farm at Richmond, Va. Miss Cutting is a graduate of the Chicago University where her father is head of the German department, and Mr. Moesman is a graduate of the University of Michigan.

The Alwood Theater seems the appropriate name for the new Al. Woods fireproof theater. A prize contest has been inaugurated to make the name new and significant.

The Hattons, Chicago playwrights, will soon have the premiere of their latest comedy "Lombardi Ltd." in the East. Heretofore, Chicago and Los Angeles have been their favorite producing points.

Summer Pleasures

Summer has come, likewise the back-to-nature bare-kneed dance, by the nymphs of Anna Morgan, who disports in fern-chaparral lofty ground tumbling and scurry skipping on the stage of the Majestic. The program announces "They have the indorsement of leading educators and physicians throughout the country."

The melodies of "The Love Mill" are merly grinding away the Hittites of book is tall over witty or the music throughout catchy, but there is some chorus, while the only Ralph Hers engineers many verbal quips over the footlights that find much favor. The chorus is a joy and quite unspoiled, well recruited in attractiveness and on the average eclipses any similar body that have appeared to the visuals for months. Aside from the busy blithe-some foot-lit trenchers, are a group of attractive principals: Tessa Keata, dashing and graceful; Grace Leola, arrayed in many colors; the skinky enchantress Alice Hagemann, not forgetting the contrasting sister Carrie McManus, whose retundity is her fortune and whose chronic complaint is hunger. The ingredients of the humor, touch woman's dress, dieting and the high cost of living divorce and dancing. This operetta has its own Jazz band. It is not based on "The Seven Sisters" at least there are only three in this case to keep up the comic cell and the sentimental spirit. "When You Feel a Little Longing," an interpolation, appears to be the musical act.

CHARLES E. NIXON.

NAME, "SATURDAY TO MONDAY"

Huribut's Comedy, Produced in Washington This Week, Depicts American Life from a New Angle—Put on by Winthrop Ames

WASHINGTON, D. C., May 31 (Special).— "Saturday to Monday," a new comedy by William J. Huribut, produced under the direction of Winthrop Ames, is the current week's attraction at the Belasco Theater that instantly won the praise and approval of a very large and distinguished opening audience. The play is quaint and original, tells a charming and pregnant love story, thoroughly fantastic in its conception depicting American life from a new angle dealing humorously with the matrimonial problem and the question of woman's enfranchisement. The heroine Susanne Krell is a resourceful and highly independent young woman of the ultra-fashionable world with original motives and aspirations. She captivates Foxcroft Grey who belongs to her own "set" to whom she is engaged and they both agree to an over Sunday marriage to test their own stability and find out how deep-rooted their feeling for each other really is. Susanne has, however, as she imagines, diverse reasons to believe her sweetheart is trifling with the affections of various other girls. The marriage bargain leads to numerous surprising and unexpected situations and she realizes as the story progresses that she has done him an injustice. Most of the characters in the play belong to the social circle of the fashionable world.

A company of superior excellence is seen in the interpretation. Courtney Foster, an actor of polished methods and keen sense of humor, appears to most excellent advantage in the leading male role, and Ruth Maycliffe, a winsome and accomplished young actress of artistic attainments, scored a pronounced success in the dominating role of Susanne. Other important characters are most excellently portrayed by Adelaide Prince, Charles Trowbridge, Cecil Tapp, and Charles J. McCarthy, the veteran Irish comedian who was a solid laughing hit as the partner in the comedy of "The Show of Wonders." Ines Buck, Shirley Aubert, Constance Binney, and Albert Reed. The play was given a handsome and tasteful stage setting. W. A. Brady's production of Alcia Ramsey's play, "Eve's Daughter," follows.

Richard Strauss' musical comedy, "The Chocolate Soldier," is the second week's offering at the National, by the Aborn Comic Opera company, continuing with strong ap-

proach and favor of large audiences, scoring another sterling musical success with an admirably selected cast in Helena Merrill as Nadina; Charles H. Bowers as Bumerit; Ethel Boyd as Marsha; Carl Haydn as Alexis; Mildred Rogers as Aurelia; George Shields as Massakroff; and James McKilham as Cassimer. "Naughty Marietta" is the succeeding opera.

The attractive bill at Keith's, the present week, presents Claude Gillingwater supported by Julia Herne and special cast in the pretentious playlet "The Frame Up" by Reginald Barlow. Gus Edwards' success, "The Bandbox Revue," presenting George Price and "Cuddles" Edwards supported by Kid McCormack and the customary quota of talented assistants in twelve numbers of comedy and catchy melodies. "Hagtime" Kelly, a sailor from the U. S. S. Michigan, is in vaudeville for the offering of poses, presents an original pianologue, the "Shay-ricks" in "Fair ground, fortune telling fun"; Walter Brower, the monologist; Beaumont and Arnold in "The Sergeant's"; Louis Hart, Adelaide Francis, and Carole and Homer. "The House of Glass" is the current week's capably enacted presentation by the Poli Players. William P. Carleton, the popular and favorite leading man of this organization, for the past four months, concluded his engagement Saturday, May 26, and will take a lengthy vacation. The new Poli Players' leading man is Robert W. Fraser, an excellent selection, a young actor of ample experience in all the different lines of dramatic work. "The Warrens of Virginia" follows.

John Moore, a bit of the Keith program last week, is well remembered by Washington theatergoers as the little Mae Buckler who sang the title role in "Carmen" at the Columbia Theater several years ago when she was only fifteen. She was also the winner of a Washington newspaper's beauty contest. She is the daughter of Rev. George Buckler, president of the National Shakespeare Society, who was at one time a tragedian.

Mabel Garrison, soprano of the Metropolitan Opera company, and Percy Grainger, Australian pianist, appeared in joint recital at Poli's, May 25 to a packed house for the benefit of George Washington Memorial Hall.

JOHN T. WARD.

LOS ANGELES

LOS ANGELES, CAL. (Special).—Marc Klaw seems hesitant about returning to that dear Broadway, New York city, as he still continues to linger in the vicinity of Broadway, Los Angeles. He spent the majority of the days of the past week visiting film studios and having his picture taken there, on the order of the respective interesting press agents of the different studios. As usual, he was accompanied on his rounds either by Will Wyatt or Charlie Pike.

Ruth Chatterton has successfully "Come Out of the Kitchen" and into the hearts of the Los Angeles theatrical public. And not only herself, but her entire cast as well, figured in this success. It opened for a second week in Los Angeles.

The Orpheum is gay with musical and comedy acts, with dancing specialties not infrequently sprinkled throughout. "The Garden of Aloha," Arthur McWatters and Grace Tyson's "Revue of Reviews," Edwin Arden and company in "Close Quarters," the Marmet Sisters in dance, Kenney and Nobody doing black-face comedy, "The Recital" with Moricson, English and Spencer; Artie Melinger in a musical melange, plus Alice Elia, Bert French and company, comprised the bill which everybody found entertaining during the past week.

The Morosco Stock players now grandly to the occasion of "Sauce for the Goose." All corners put their approval upon it.

The Majestic showed "The Snow Queen," a fairy story, which was advertised as being "for children from seven to seventy."

At the Burbank Theater, five acts of vaudeville were found entertaining, plus the remaining part of the fifty-fifty program in the way of five reels of photoplay, namely, Gail Kane in "Whose Wife?" The new vaudeville-photoplay policy at this old Los Angeles theater is proving a popular one.

The Hippodrome is showing seven vaudeville acts, running them from one to eleven P.M.

BROOKLYN

BROOKLYN, N. Y. (Special).—Orpheum: Week May 21, Howard and Clark in "Musical Revue" with a company of fifty-two singers and dancers, head an unusually attractive bill. The large audiences were enthusiastically appreciative. Al. Herman, "The Black Lamb," kept the house in continuous laughter. The others on the programme were: Frank Crumit in songs and stories; "The Corner Store," a hilarious rural comedy arranged by Fred Ardath and Jimmie Altman; Jane Connelly and her players in the playlet, "Betty's Courtship," by Erwin Connelly; the Armat Brothers, musical eccentric clowns; Emma Stephens, the brilliant soprano; Bernard and Janis in a "Musical Highball," and the Four Earles in a whirling novelty concluded the meritorious program. Business excellent.

Bushwick: Week May 21, Making their first appearance in vaudeville since their successful engagement in "The Century Girl," Van and Schenck were given a reception which for enthusiasm and fervor could hardly be equalled. Dooley and Sales in their laugh-producing skit "Will You Jim?" scored heavily as did Ditchy Bell and company in an amusing little farce "Mind Your Own Business." Laurie and Freeman, the season's "find" in vaudeville, exhibited their talent in a ludicrous matter "Lost and Found," while Milton, impersonator of Broadway stars, Herman and Shirley in their surprise novelty "The Mysterious Masquerader." The Travilla Brothers and their diving seal, John Summers, "The Merry Feet," and the Four Nightingales rounded out a bill which not only packed the Bushwick but kept the patrons laughing.

Majestic, week May 21, house dark. "Canary Cottage," current week. JOSEPH R. GARLAND.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire (vaudeville and pictures): Ralph A. Wray, manager; Toomey and Demara, proprietors; Week May 21-26 first three days vaudeville. "The Six Royal Hussars," six handsome and talented young ladies, presenting a singing and instrumental act, which, headed by the bill, was a comedy, "Fairbanks and Major," a comedy, singing and dancing act; Mabel Harper and company, comedy, singing and pianologue; LaBelle and Williams, dancing novelty and Frank Shields, cowboy novelty. The picture feature was William Farum in "American Methods," also a new episode of "Grant, Police Reporter," and a Sells News-Tribune. For the last three days the bill was headed by a sensation, "Resista," a 96-pound girl, who defied the ordinary strength of men. (Other acts on the bill were: "The Four Earles," singers and comedians; "Robin," comedy juggler; Tom and Pearl Almond, novelty entertainers; Tom Williams, vocalist, and for a feature picture James Morrison in "Two Men and a Woman.")

Broadway, Premier, James Toomey, manager; Toomey and Demara, proprietors; Week May 21-26, first three days vaudeville. "The Six Royal Hussars," six handsome and talented young ladies, presenting a singing and instrumental act, which, headed by the bill, was a comedy, "Fairbanks and Major," a comedy, singing and dancing act; Mabel Harper and company, comedy, singing and pianologue; LaBelle and Williams, dancing novelty and Frank Shields, cowboy novelty. The picture feature was William Farum in "American Methods," also a new episode of "Grant, Police Reporter," and a Sells News-Tribune. For the last three days the bill was headed by a sensation, "Resista," a 96-pound girl, who defied the ordinary strength of men. (Other acts on the bill were: "The Four Earles," singers and comedians; "Robin," comedy juggler; Tom and Pearl Almond, novelty entertainers; Tom Williams, vocalist, and for a feature picture James Morrison in "Two Men and a Woman.")

Commencing Monday, May 21, the Strand has announced as its summer policy a change of program on Thursday as well as on Monday, but no other theater has as yet announced a change of policy for the coming months. Ringling Bros., circus June 14.

Business was not very good Sunday afternoon, May 20. The annual "May Procession," a novelty, presented by more than three thousand children, being the main attraction. Thousands of visitors came here from all over this section of New England to witness the parade. Opera House and Colonial dark. W. A. O'Reilly.

PARSONS

PARSONS, KAN. (Special).—Best Theater, motion pictures: May 14, Louise Hull in "The Reward of Patience"; Gail Kane in "As May Made Her." May 15: Edna Goddich in "The House of Lies." May 16: Gladys Brockwell in "Her Temptation." May 17: Lionel Barrymore and Grace Valentine in "The Brand of Cowardice." May 18: Francis X. Bushman and Beverly Bayne in "The Great Secret." "Pathe News" and "His Ticklish Job," a two-reel comedy, May 19.

Rubin and Cherry Carnival week of May 7. Good attendance.

Best, vaudeville: Nixon and Sans, singing and comedians; Matala and company, singing and dancing. May 14, 15: DeBell and Riley, comedy; William and Davis, comedy blackface; Senor Don Carlos and his company, dog and monkey show, May 16, 17; Don Carlos and his company, dog and monkey show, and The Clipper Trio, singing, May 18, 19. Attendance good.

Elks Theater, May 19, "The Escape" featuring Blanche Sweet, Mae Marsh, and Owen Moore.

Week of May 14 Van Dyke and Eaton company played to good attendance in a "tent theater." The management offered a prize of \$25 to the couple who would be married on the stage, and on Friday night a Parsons couple received the prize money.

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ALBANY, N. Y.

ALBANY, N. Y. (Special).—At Proctor's Grand
two entertaining vaudeville bills were offered
week of May 21-26. The first half of the program
was headed by Dunbar's Bell Ringers, Adams and
Murray, Comfort and King, Evelyn Cunningham,
Herwood and Hall, and the Wood Brothers. The
latter half Truly Shattuck and Maria Golden
had the headline honors. Other numbers were
Lambelle D'Armond, Arthur Sullivan and Rieca
Scott, and Arnold and Frances. The added bill
feature was Wilfred Lucas in "Hands Up" and
the usual Triangle and Keystone comedies filled
out an excellent program.

Vaudeville and screen features at the Majestic
drew large crowds. At the Leland Jules Verne's
wonderful story "Twenty Thousand Leagues
Under the Sea" proved one of the most instructive
photoplays ever produced here. W. S. Hart,
the popular movie star, appeared at Proctor's
Tuesday in a short monologue.

Geo. W. HERRICK.

STEIN'S MAKE-UP NEW YORK

TWO NEW PLAYS END SEASON

"The Angel in the House" (Phillipotts and Hastings) and "Mr.
Jubilee Drax" (Vachell) Same Week in Boston

BOSTON, May 31 (Special).—Although it is
rather late in the season for new plays, Boston
theatergoers are treated to two novelties this
week. At the Copley Theater, May 28, the
Henry Jewett Players acted "The Angel in the
House" by Eben Phillips and Basil Macdonald
Hastings, for its first performance in
Boston. This is the fantastic farce that was
acted in London by H. B. Irving and Lady Tree.
It relates the story of the Honorable Hyacinthe
Petard, whose expected visit makes him the
principal topic of conversation. He is described
before his arrival as a quiet dresser, who would
be an angel in any house, but turns out to be an
eccentric nuisance. The scenery was painted
by Anthony Thieme, R.A., a dominating Dutch
landscape artist who came to this country to
avoid the blight of war. He is a member of the
Royal Academy of the Netherlands and is now
in charge of the scenic productions at the Cop-
ley. Formerly he was at the Century Theater
in New York, where he created the effective set-
tings used in this country by Parlova. He has
made some remarkable Cubist portraits for
"The Angel in the House" in the ultra-ideal-
istic and futuristic style.

At the Castle Square Theater "Mr. Jubilee
Drax," John Craig brings out for its first pro-
duction in America, May 29. The play is of
international collaboration, its authors being
Horace Annesley Vachell, the English dramatist
and novelist, and Walter Hackett, the American
playwright. From a glimpse of one of the re-
hearsals, it looks as if "Mr. Jubilee Drax"
will prove a strong attraction here. It is a de-
tective play, its entire course holding the atten-
tion continuously and its successive acts bringing
forth many thrills. The picturesque scenes
carry the spectator to London, Paris and Con-
stantinople, and the stage settings that Mr.
Craig has provided add much to its piquancy
and interest. The story concerns an uncut blue
diamond, bigger and bluer than has been found

for years, which has been stolen from a South
African mining company. The company's detec-
tive, a charming and pretty woman, is after it.
So is Ira F. Hodggett, a wealthy American who
wants it for his wife, formerly of the Gaiety
Theater. And besides these two a gang of dar-
ling thieves, the cleverest in Europe, known as
the Dauntless Three, are also anxious to secure
the gem. Mr. Jubilee Drax is hired by
Hodgett to find the jewel. With his numerous
disguises and his constant surprises for the
audience, he is likely to prove one of the most
popular of stage detectives.

At the other theaters: Hollis, "Treasure
Island," Schubert, "The Highwayman," Park
Square, "Fair and Warmer," Tremont, "A
Tailor-Made Man," Plymouth, "The Masquerade."
William Seymour, who is looking after the pro-
duction of "Treasure Island," has been a very
busy man, for he not only keeps close watch
of every performance, but from his long years
of connection with the Boston stage he has
numerous friends who are anxious to see as much
of him as possible. Mr. Seymour has been con-
nected with the Howard Athenaeum, the old
Globe, the Boston Museum, and the Boston The-
ater in various official capacities. He was the
call-boy at the old Globe for a few seasons and
was stage manager of the historic Boston Mu-
seum for ten years. For some years he was the
stage manager of the Tremont and is probably
as well-known in the profession as any actor in
America.

On Friday afternoon there was a benefit for
the Boston Metropolitan Chapter of the Red
Cross at the Park Square Theater. One of the
features of the entertainment was the reap-
pearance of Lucy Daly, who announced that she
would "act a target" in order to help the
charity. The result was that the stage hands
picked up \$38 thrown on the stage.

DOUGLAS CLAPP.

LOUISVILLE

LOUISVILLE, Ky. (Special).—The B. F. Keith
vaudeville house inaugurated its summer season
May 20 at reduced summer prices. For the
opening week, Lee and Bennett, Arthur White-
law, The Aerial Shaws and El Brandel and com-
pany, of ten in a musical comedy, "On the
School Playground," were the featured artists.

The weather has favored the Fontaine Ferry
Park, where good attendance has ruled. The
concerts given twice daily by Paulsen's Military
Band, have been enjoyable, the programs offered
being of a varied kind, ranging from ragtime
to Grand Opera. The headline attraction on the
vaudeville bill is The Bowman Brothers, Louis-
ville boys, who have made good on the grand
circuits.

Extra good attractions have been the feature
at the moving picture houses, notably Geo. M.
Cohan in "Broadway Jones" at the Strand The-
ater, and Geo. Heban in a striking characteristic
Italian part in The Marcellini Millions at the
Majestic. Business has been good at all of the
moving picture houses.

The announcement of the date of the opening
of Riverview Park under the popular manage-
ment of Col. Columbus Simon is still deferred.
The place is beautifully situated, and in the
past has been well managed. The opening will
probably occur early in June.

Col. Jas. F. Whalen of the New Buckingham
Theater had the misfortune to figure in an auto-
mobile accident May 21 in which one of the par-
ticipants sustained serious injuries.

Dr. Amasaard Graves, director of the Graves
Firma Company, was one of the visitors of the
week.

Manager Nichols of the Orpheum Picture place,
whose death was announced in a recent letter,
leaves a small estate to his widow and a daugh-
ter, and a legacy of much respect for a kindly
nature and deep regret at his untimely taking
off.

Local people known to the stage are doing
their bit in connection with the war. A. A.
Bigelow of Macaulay's is chairman of the Red
Cross work; Manager James Whalen has con-
tributed grounds for gardens; Ole Young Rice
has written patriotic verse, and all indicating
willingness to assist in every way possible.

A local amateur minstrel performance was
given at Macaulay's to an over-crowded house
May 24; the players acquitted themselves with
almost professional skill. The occasion served
to develop the budding minstrel talent of young
Parker Lewis and Wm. Richardson, two well-
known young men in Louisville railroad circles.

CHARLES D. CLARK.

APPLETON

APPLETON, Wis. (Special).—The Lawrence Col-
lege School of Expression presented May 14 "A
Scrap of Paper" at Peabody Hall. Many stood
throughout the whole performance, all seats being
occupied.

Appleton Theater (Joseph Winninger, man-
ager): Rex Beach's "The Apollers" to fair busi-
ness May 14, 15. Appleton High School class
play, "Mother and the Boys," May 17 to ca-
pacity house.

The Lawrence College Drama Class presented
"Green Stockings" May 21 to a fair-sized
audience. The presentation deserved a packed
house. It was one of the best amateur plays
presented here in years. Oella Faraday, played
by Agnes Lant and Colonel Smith, presented by
Julia V. Houghaling, were true to life. Admira-
trice, characterized by George E. Steingager, and
Mrs. Chisholm Faraday by Jessica North, were
next in importance. Much credit is due Prof.
F. W. Orr for his successful managing and
directing.

Vaudeville May 18-20. Fernandes and May
opened with an entertaining musical novelty.
The Lawrence Trio, a local organization, fol-
lowed, too stage frightened to give success to
their act. Manning and Lee pleased quite well
with comedy conversation and songs. The pic-
tures as curtain raisers were not up to standard.
GUSTAVE KISS.

MANCHESTER

MANCHESTER, N. H. (Special).—Auditorium,
May 24 (George Freeman, superintendent): Bob
Ott and his own company of refined musical com-
edies held the boards at this theater one full
week, drawing good houses.

Palace, May 23 (William O'Neil, manager):
John F. Conroy, assisted by his "Diving
Models," entertained the vaudeville patrons at
this theater. Richards and Kyrle in "Club
Life" were also good. J. J. MAHONEY.

PROVIDENCE

PROVIDENCE, R. I. (Special).—"In the Days
of Long Ago," an act set with colonial costumes
and surroundings, was the feature of the second
week of vaudeville and motion pictures at the
Emery, May 21-26. Mercedes Clark and com-
pany presented "Going Straight," Charles
Heilly sang Irish and Jewish melodies in popular
songs. Billy McDermott and Hester Wallace in
songs and dances in "A Little Bit of Every-
thing," and the Wartenburg brothers completed
the program with ripsy work. Yankee Fluck,
"Nothing to Wear," and the Universal Weekly
are the pictures. Attendance good.

Emery's Majestic: "Kinkaid Kitties," Rose
Maurer is the headliner, featuring a repertoire
of Scotch songs, dances and dialogue; Julian
Rose, late star with the "Polish and Permut-
ter" company is very funny, and is scoring a
hit; Roafino and Shelly, the latter an accom-
plished violinist, present "Rose the Fruit Ven-
der"; Conella and Adele round out the vaude-
ville; "The Son of a Madman," featuring
Mae Petrov, Arbuckle in "A Reckless
Romance," and Metro Travelsome complete the
bill.

Kingling Bros., June 18-19.
Grace Hazard in "Five Feet of Comic Opera"
headlined the bill at Fox's week May 21-26.
singing a new version of her novelty of singing
selections from popular operas with suitable
changes of attire in view of the audience. The
fascinating "Flirt" is a musical comedy, with
a chorus and Phil A. Adams and Harry Evans as
comedians. The Hippodrome Four, singing com-
edians, offer "Dinkensple's Night School." "An
Interrupted Flirtation" was presented by Ade-
lyne Low and company. Long and Coulter, black-
face singers and dancers, scored a big hit. Louisa
and Mitchell, juvenile acrobats, and pictures
complete the program. ELMA C. SMITH.

DALLAS

DALLAS, TEX. (Special).—Majestic (Interstate
vaudeville) Steve von Puhl, manager: Quite
the most delightful soprano voice I have heard
outside of heavy opera in many years is pos-
sessed by Miss Blanche Lyon. With the Melod-
ix, topping the last bill of the season. Her
rendition of "The Happy Song" from "Del
Reigo" displayed wonderful range and power.
Bessie Knox, violinist, who directs in an in-
formal manner is an artist of rare ability.
her best number, possibly, being a solo by
Wienlanak; however, "Perpetuum Mobile," by
Bohm, received hearty applause.

Charles Seamon, the Narrow Fellow, who opens
(in one), uses a good line of patter "bet-
ween solos on three or four very grotesque
instruments. He sagely ruminates, "There's a
Little Bit of Jass in Every Vaudeville Act—
Teah, teah, teah, teah!"

John Swor and West Avey black-face com-
edians, both native sons, are a slight disappoint-
ment; they are both good "troopers," but the
material they use drag.

Irving Newhoff and Dode Phelps, direct from
Bangland, and it must be the Forty-fourth Street
chapter of same, for tell me, Freddie James
Smith, but when did

"I can nearly see dear mother"

Fixing sugar, bread and butter"

Big old round-faced, bubbling James C. Mor-
ton, assisted by Mamie Diamond in a comic
travesty heavily imbued with "Lassie House"
stuff, tumbling and singing, was a knockout.
Benny and Woods in "Ten Minutes of Syn-
cration" are exceptionally clever on the piano
and violin.

Glimmerin Darkness will run well into
August. FRANCIS FOLSON FIFE.

NASHVILLE

NASHVILLE, TENN. (Special).—Dramatic en-
tertainment here is at ebb-tide! The Nashville
theaters are closed for the season and at pres-
ent only commencement plays and photo pro-
ductions furnish amusement in this line for the
hungry populace.

The children of the Demonstration School of
Peabody College gave the opera "Pinafore"
May 25. The entertainment was an unusual
success.

May 29, in Ward-Reimont Auditorium, the
seniors in the School of Expression offered
"The Merry Wives of Windsor."

Moving pictures go on forever.

The Redpath Lecture Bureau has arranged for
a week's Chautauque beginning June 4 and a
week with Lincoln Chautauque during the latter part
of next month is being anticipated.

MARY ROBERTA STRADWELL.

SEATTLE

SEATTLE, WASH. (Special).—Tivoli: Dick Lons-
dale company in Ole's "Sleepless Dream" week
of May 13-19. Palace Hip: Vanderville, Pan-
tangles: Vanderville. Alhambra: Ray Cox and
vaudeville. BENJAMIN F. MESSERVET.

REPORTS FROM MIRROR CORRESPONDENTS

OMAHA

OMAHA, NEB. (Special).—When the curtain was rung down on Al Johnson and "Robinson Crusoe, Jr." Saturday night, May 19, the last theatrical performance at the Boyd became history. Wreckers started demolishing the theater about as soon as the show was out of the house. A department store will occupy the site.

Al Johnson admitted he had a good time while in Omaha. On his closing night he auctioned off two glasses of what he said was "beer" at \$10 a glass. The proceeds went to the Red Cross. Johnson admitted he had a drink out of the bottle and stopped the show while he went to the dressing room to get a bill to pay for his drink.

The Orpheum closed what Manager William Byrne said was the most prosperous season in the history of the house. Even during the last week which was exceedingly warm the house has been sold out at practically every performance. Alexander Carr and company in "An April Shower" were so heartily cheered that Mr. Carr felt called upon to "step out of his character" and give an additional reading. Lydia Barry, lyrical raconteur in songs by Winnie McGraw, was joint headliner with Mr. Carr's company.

Estelle Wentworth, American prima donna, was warmly applauded following a scene from "Madame Butterfly," and as an encore "The Last Rose of Summer" brought an equally hearty response. Florence Timpney and Marion Sunshine presented "A Broadway Bouquet." Moore, Gardiner, and Rose had a nonsensical song sketch in which Rose was the main feature. The Alaska Duo's skating act sent out a slight cold wave to a sweltering audience. Ralph Higgs and Katherine Witche presented a "dance divertissement."

At the Empress, where vaudeville and pictures will hold forth all summer, the first half of the week offered Sebastian Merrill and company in a trick cycle act; Cameron, Dewitt and company in an interesting sketch, "The Groom Forget"; Three Moran Sisters in a singing and playing act, and Christie and Griffin, who talked some nonsense.

May Hurrah and two skating girls, the Aki troupe of mystery workers; Grant Gardner, blackfaced funster, as a counter-attraction to Al Johnson's "Friday," and Thorndike and Barnes in "Join the Navy" held the boards for the last half of the week.

Two prize plays were presented Tuesday night at the Blackstone apartments by members and friends of the Omaha Women's Press Club. The prize plays were "The Upper Crust," by Mrs. Martin Harris, and "A Record Romance," by Henrietta Rees.

Rehearsals for the 1917 Ak-sar-ben show have started, and the first production will be given in June.

H. R. CAMPBELL.

DULUTH

DULUTH, MINN. (Special).—Lycium (J. L. Morrissey, manager): "Peg o' My Heart" came to Duluth for a week's stay Sunday, May 20. Marion Dentier in the title role filled a popular "Peg," though no one could ever fill the place of Laurette Taylor in the people's hearts. After the first night the houses were very good, as was the one with "Florabella," the previous week. Some one has to break the ice for Duluthians always—literally as well as figuratively.

Major Walter S. Baldwin's stock company, a favorite Duluth opener, its summer season at the Lycium Sunday, May 27. Joseph De Stefani and A. Romaine Callender, favorites of last season, are in the cast. Initial offering, "It Pays to Advertise."

New Grand (Frank Phelps, manager): Elsie Williams and her own company in "Who Was to Blame" topped the bill closing May 20, opening May 21 Emily Darrell, assisted by Floyd Hanford, presented a musical comedy skit called "Late for Rehearsal" which proved a good headliner. Isetta, accomplished accordionist, was a close second. The houses were especially good the first part of the week.

The Jack tars manning the U. S. S. Gopher gave an amateur theatrical called "A Happy Hour Aboard Ship" Friday night, May 25, at the New Grand. The program was of a patriotic nature and there were a few sidelights on the life of a bluejacket. The crew includes several former actors of professional experience. William F. Stevens, an officer of the crew, is business manager of the play, assisted by W. J. Ryan, of Duluth. A bugle call announced the raising of the curtain. There were a sailors' quartette and a skit depicting the metamorphosis of a bluejacket from the time he enters the recruiting office up to the time he becomes a "finished product," ready to face the enemy.

WILDA HARRIS.

MOOSE JAW

MOOSE JAW, SASK. (Special).—The Allen (A. J. McKelvie, manager): Geraldine Farrar in "Joan the Woman" drew fair business May 10-12.

The Lycium Players, a local amateur company, gave an excellent performance of "All-of-a-Sudden Peggy" May 18, 19, to good business. The work of Lyle Douglas as Peggy was especially pleasing and could be classed as equal, if not superior to any professional who has ever played the name part here. Proceeds of performance for Children's Aid Society. (Manager): Charles Gramlich's Follies of the Day company closed a very successful twelve weeks' engagement May 12. They are now on tour of the Western Canada Circuit playing "The Night Before," "Christmas" and "Little Miss Innocence."

The Beethoven Choir, a local society, gave a fine performance of "The Pirates of Penzance" May 17-19. Principals and chorus pleased immensely.

Vaudeville bill May 21, 22: Gilbert and Clayton in a popular song revue; Gene West, comedy gymnast of merit; Dumas and Floyd, songs and sayings, and Raskin's Russians, royal court entertainers. "Little Peggy O'Moore" May 25, 26.

Leo Clark, manager of the Savoy, is having a balcony built in his theater, which will give needed additional seating capacity. When completed this will be about 700 in all. Mr. Clark will then have one of the prettiest exclusive picture theaters in Western Canada. The Rex Theater has been closed by the Allen Theater company, their lease having expired on same. The Howard, Gaiety, and Elite theaters all report good business.

ALFRED W. LANE.

FALL RIVER

FALL RIVER, MASS. (Special).—Bijou: S. R. O. sign at every performance and people turned away week of May 21-26. Bill: Lottie Mayer and company; Edward Barnes and Mabel Robinson, a big hit; "The Baseball Four," Cornelia and Adele; "The Voice on the Wire," Pathe Weekly; "The Magic Vest," "Hearts and Saddles," Marie Doro in "Heart's Desire," Van and Carrie Avery, Bush and Shapiro, The Xylophones, Du Val and Simons, The Martins, Fox comedy, "The House of Terrible Scandal," ninth episode "Mystery of the Double Cross," "The Prince in the Pawnshop," and Margaret Illington in "The Sacrifice" pleased.

Academy: Pathe Weekly and Clara Kimball Young in "The Easiest Way" May 21-23 to large attendance. American: "The Great Secret," Mabel Taliaferro in "The Snow Bird," Charlie Chaplin in "The Floorwalker," Gladys Rockwell in "Her Temptation," and "Friends in San Rosario" May 21-23 to large attendance.

Plaza: Strong feature photoplays drew S. R. O. May 21-26. Palace: Attendance large May 21-26.

It is reported that the Savoy, which has been closed for a long time, will be taken over by Manager L. M. Boas, of the Bijou, and extensive improvements made on the inside.

Wonderful progress is being made on the Empire, and Manager Spitz, of Providence, announced that it will open Labor Day. When completed it will be one of the best in New England; then this city can boast of a modern playhouse. It will be most welcome.

Paul Doucet, of Lester Loneragan's "The Torches," was a welcome visitor to the local Mission office May 18. Mr. Doucet was a weekend guest at Tiverton, R. I., May 19, 20, where he enjoyed the wonderful scenery of this noted resort. Lester Loneragan and his company of metropolitan players, including Amy Ricard, Sara Blais, Wells Lestina, Paul Doucet, John Meahan, Carl Ashburn, and John Sainpoina, passed through this city May 21 on their way to New Bedford, where Mr. Loneragan presented for the first time in America "The Torches." Mr. Loneragan will present the play in New York opening May 29. Four correspondents was the guest of Loneragan and company May 22 and met many old friends—Miss Ricard, Miss Dubois, Mr. Meahan, and Mr. Ashburn.

W. F. GEE.

SPRINGFIELD, MO.

SPRINGFIELD, MO. (Special).—The Aladdin. South Street's pretty picture house, has been closed temporarily. A sumptuous production of "The Chimes of Normandy" was the feature at Lander's Friday night, May 18, being presented by a cast of 350 of the grade pupils of the city schools. On the whole the tenebrous opera was well presented and a packed house enjoyed the production. Prof. R. H. Robertson directed the orchestra. The solo parts were under the care of Clyde Covey, and the dances by Nellie Moore, Nellie Kirkpatrick, Alvina Krause, and Ada Evans.

The Jefferson continues to serve its patrons with the best in vaudeville at popular prices, with Triangle pictures, and Prof. Graze's splendid orchestra.

At the Electric, the new theater on the square, Mae Murray in "The Primrose Ring" opened Sunday, May 20, with the usual change in vaudeville bill. Marguerite Clark in "The Valentine Girl" was a splendid drawing card last week. Monday and Monday and the Riva Larson troupe furnishing the vaudeville.

The feature picture at the Alhambra is Ethel Clayton in "Yankee Pluck" and a Keystone comedy for the laugh-lovers who attend the pretty theater in the Arcade. Manager Frank Carey is an old-time trouper and knows the needs of his patrons.

All the North Side photoplay houses report good business in spite of the lull in the ranks of the young men. Hoover's Band is holding its weekly concerts at the corner of Commercial and Benton.

The Patterson Carnival had a successful week under the auspices of the Royal Order of Moose during the Missouri-Kansas Convention.

T. ELMORE LUCKY.

ANN ARBOR

ANN ARBOR, MICH. (Special).—Hill Auditorium (University of Michigan) Glee Club concert with Ann Arbor's favorite comedian, Waldo Fellows, May 25.

Whitney (Don McIntyre, manager): Chauncey Olcott in "The Heart of Paddy Whack" May 22 pleased a good-sized audience. Griffith's "Intolerance" matinee and night May 24 closed the season for the Whitney.

Majestic (Frank O'Donnell, manager): Annette Kellerman in "A Daughter of the Gods" May 21-23, satisfaction to good business. Douglas Fairbanks in "In Again—Out Again" May 24-26.

The Wuerth opened for the first time May 15 with Marguerite Clark and the \$7,500 orna.

Orpheum (Wuerth, manager): Fine business with Paramount Pictures.

Arcade (Moran, manager): Metro, World, and Fox pictures: big business.

Rac: Manager Stanfield has built up a fine business in a short time with his cozy family theater. He was in the show business for years before he went into pictures and has made a regular theater out of the Rac.

Clark Thomas an Ann Arbor boy who went through the High School and who also attended the University of Michigan three years, is now holding a fine position with the Metro company New York City. He was the first treasurer of the Whitney. From there he went to Ypsilanti and was manager of the Ypsilanti Opera House. Hagenbeck and Wallace Circus Monday, May 28.

DR. WITT C. MILLEN.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House (J. Van der Vaart, manager): Vaudeville bill May 18-20 contained the following: Edgar and Eddy in "Hodge Podge of Novelties," headliners; The Two Specta in new song and dance specialties; R. and E. Miller in side-splitting imitations; The Stadium Trio, horizontal bar artists; Alice Joyce in "The Courage of Silence" at the Majestic May 18. Norma Talmadge in "Panther" at the Idle Hour May 21, 22.

JOHN G. FROEL.

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TORONTO

TORONTO, CAN. (Special).—Grand Opera House: Boston English Opera Company in "Faust" and "Il Trovatore" to good attendance. Miss Gardine (singing in French) is vocally excellent as Marguerite and Vitorio Ravina (singing in Italian) is superb as Mephisto. Joseph Sheehan, well known and popular, sang "Faust" splendidly.

Shen's: Sallie Fisher in "The Choir Rehearsal" heads a clever bill. Miss Fisher's skit is dainty (just like the charming lady herself) and is a nice sketch with music as we have had. Elsie Piper and Dudley Douglas dance well, and Walter Brower is a splendid monologue artist. Yvette, a singing violinist, and Max Cooper and Irene Richards, with their amusing skit, provide a fine evening's entertainment. Big attendance.

Loew's: A fine holiday bill, headed by Ruth Roy, who has certainly improved and her English impersonations are very clever and much appreciated. Horner and Baird sing and dance well; Seiman and company, with a good sketch; Homer and De Bard, entertaining comedy work; and Billy and Ada White contribute well to a goodly bill. Overflow attendance.

Hippodrome: Catherine Crawford's Fashion Girls (pretty gowns and beautiful figures) head a good bill. Susanne Bocomora, good operatic soprano; George Earle and company in "Back Again," a sketch brim full of laughs, and Finn and Finn, good dancers; also Burke and Harris—all appreciated. Excellent attendance.

Regent: George Cohen as "Broadway Jones" proves himself just as magnetic in silent drama as in the speaking; Oswald Roberts, a brilliant cellist, and the fine orchestra contribute much to the evening. GEO. M. DANTRON.

ELGIN

ELGIN, ILL. (Special).—The Minneapolis Symphony Orchestra made its first appearance here May 30 at the Congregational Church (the only available place). Leading musicians and patrons of music rallied to its support with approval. Mabel Preston Hall, soprano, member of Chicago Grand Opera company; Richard Czerwonky, concertmaster; George Earle and company in "The Cellist," and Pierrot, clarinetist; Emil Oberholzer, conductor, were on the bill.

Sells-Floto Circus comes June 18.

Feature pictures are doing well at the Grand, Temple, Star, and Orpheum.

MRS. J. A. DUMSER.

INDIANAPOLIS

INDIANAPOLIS (Special).—Small-time Summer vaudeville started at Keith's week May 21 with a program of five acts and two films, including Mack and Williams, Eddie Howard, Lawrence and Edwards, Musette, McClellan and Carson, with the added attraction of the Singing Sailors, a trio of jacks traveling over the country by permission of the Navy Department in the interests of recruiting. FRANK KIRKWOOD.

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KANSAS CITY

KANSAS CITY, MO. (Special).—Week May 20-21 found Kansas City with but two vaudeville houses open and both doing capacity business. The Garden, with melodramatic stock, also continued. **Empire (W. J. Timmons, manager):** Reynolds and Rosemary, the widely known roller skating team, headlined last week's bill with some fancy skating and "10,000 worth" of headgear. It may not have really reached that figure, but nevertheless the display was noteworthy. Master Paul and his Mystic Bird, a singing canary, divided honors for second place with Mack and Palmer who offered an original comedy turn. Gus and Mike, in a little bit of everything, and the Mia Herio Girls, in an Annette Keller-mann stunt, completed the bill. **Clubs (Cyrus Jacobs, manager):** Deisel and carnival of last week's bill were a big hit with their extremely witty comedy act, their turn being of all too short duration. The Cooper Sisters in a classic pantomime, were good, as was also Gladys Middleton, a former Kansas City girl, who sang. The Ambler Brothers were comedians, who did their bit with clarity. The Five Immigrants, singers, and Thorndyke and Barnes, in "Joining the Navy," were the other numbers. **Singers:** "The Fatal Wedding," week May 20-21, with "The Belle of Richmond" under-tuned (good time and business at all the photo-play houses. J. B. MOOREHEAD.

DECATUR, ILL.

DECATUR, ILL. (Special).—The Lincoln Square Theatre is dark until next season. No arrangements have been made for the season. The Orpheum Stock company continue their summer engagement in stock at a local vaudeville house. Offerings week of May 21. "The Lane" and "Paid in Full." Business fair. **Mrs. Eva Wright** of this city left last week to join the Jack Bessey company at Bloomington, Ill. The Great Parker Shows, with C. W. Parker himself, arrived in Decatur at 2:30 A. M. May 21 after a long run from Jefferson City, Mo. The local lodge of Moose are boosting the shows. FRANK S. EWING.

ELMIRA

ELMIRA, N. Y. (Special).—Pale K. Lee and Joe Amelika, O'Connell and Foley, Jack Alfred and company, La Tour and Gold. "A Miss Matched Miss," Abbott and White, Whipple, Huston and company, Cecile Dunbar and Nat Nasarro company played capacity at the Majestic week of May 21-22. Excellent pictures drew large business to the Columbia. Regent, Amuse, and Star. Musical stock will open at Horick's Theater June 18 and run until Sept. 8. J. MAXWELL BURNS.

REPORTS FROM MIRROR CORRESPONDENTS

SAN FRANCISCO

SAN FRANCISCO (Special).—The Post Amusement Company and James Post individually have been thrown into the bankruptcy court by creditors. Mr. Post opened a theater on Fillmore Street about two years ago. The Mountain Play Association gave its 5th play, May 20, on the top of Mt. Tamalpais. It was presented in presence of two thousand people. "Jeppie-on-the-Hill" is the title. At the Columbia, May 21, Henry Miller opened his season with a premiere. "The Better Understanding," to a crowded house, and the play was well acted and cordially received. Henry Miller had the leading role and his opposite was Julia Dean and the third man was Cyril Knightley. Mrs. Thomas Whiffen was in the cast and received a delicious applause. The Alcazar presented Molly Pearson as the star, May 21, in "The House of Glass" to a big house. The play was nicely staged and well received. The Cort offered a gay comedy, May 20, called "Masked Model." It is full of catchy music with a good company. Lew Hearn is the chief fun maker and a S. F. girl has a leading part. Irene Audrey is her stage name now, but it was Irene Kelly Williams when she sang here at recitals. The comedy will draw. The Savoy has a burlesque, "The Circus Girl," playing twice daily. The Wigwam is offering "The House of Bondage" and current week "In Wyoming." The Orpheum has a big excellent bill week ending May 28 including Ruth St. Dennis and Ted Shaw. They are the headliners. The other numbers are also appreciated, including Mill-cent Mower, Marion Harris, Helen Pingree company and Norton, King and King and holdovers. The Strand has a picture, "A Romance of the Redwoods." Pantages has good vaudeville and pictures, likewise the Hippodrome and Casino. Richard Bennett, well-known dramatic star, who has just completed a successful engagement in "Bosom Friends" in New York, has been secured by Belasco and Mayer to head their company of players for a special season to open June 4. "The Cinderella Man" will be the attraction, and it is expected that it will duplicate in this city its phenomenal success in New York. Principal in Bennett's support will be Eva Le Gallienne, who, it will be remembered, made a big hit at the Columbia Theater recently with William H. Crane in "The Happy Stranger." Among the other plays to be offered during the season will be "Rio Grande," "Arms and the Girl" and "Upstairs and Down." A. T. BARNETT.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Oliver Theater: Al Johnson in "Robinson Crusoe, Jr." played to three fair houses, May 15, 16. The company was an excellent one, supported by a large and well-drilled chorus. While in Kansas City recently Al Johnson and Kirby Boner purchased a young Angus cow for a mascot. Goopher was his name. One of the chorus girls had a dog which made himself at home in the dressing rooms, much to the dislike of the other girls. Goopher grew to be the pet of the company and when the dog made an attack on Goopher, which was the beginning of the end, the entire company took sides against the dog. When Goopher breathed his last his former friends mourned his death and some demanded that the dog be killed. When the company left Lincoln for Omaha the dog was with the company but many plots were being formed for his untimely death. One girl had received a notice that her connections with the company would cease in a fortnight for being too strong in the defense of Goopher. **Orpheum (R. B. Livingstone, manager):** Closed for the season May 19. Closing bill, Fred and Adele Astaire, Ethel Hopkins, Halligan and Sykes, Clara Morton Ralph Locke, Ida Stanhope and company in "The Cure." Brial and Early, Kullervo Brothers. The season has been a very successful one from every standpoint. **Lyric (R. B. Livingstone, manager):** Vaudeville and pictures. Excellent programs changing twice weekly. Business very good. V. E. FRIEND.

JERSEY CITY, N. J.

JERSEY CITY (Special).—The Garden of Allah (photoplay) drew large audiences to the Majestic week of May 21-22. "Beware of Strangers" and "Civilization" May 23-June 2. Keith's offered a great bill May 21-23, with Marshall Montgomery and Edna Courtney in a clever act; John Park, Alice Garvin, and a host of girls had a big item in "A Musical Filtration"; the O'Connor Sisters and Foley, along with Lad Arness, had an attractive song and dance number; Harry Le Van and Claire Devine, singing, talking and piano playing; Herbert's dogs in extraordinary leaping stunts; Elliott and West as clown dancers, a novelty; "Womanhood," with Alice Joyce, was the main photo attraction appearing May 24-26; Bernice and Baker, Will St. James and company, Johnson Brothers, Hamilton and Barnes, and Fatty Arbuckle in "A Reckless Romeo," as the photo feature. **Levitt-Taxier Carnival** began two weeks May 21 for a local organization. Ringling's Circus May 24. **Harry Le Van**, a favorite in burlesque, commenced vaudeville at Keith's May 21 and was warmly welcomed by many friends. **William Milne**, manager of Keith's, took his degree in Jersey City Lodge of Elks May 21. To be called a "Bill" has been his ambition for years. WALTER C. SMITH.

DAYTON

DAYTON, OHIO (Special).—B. F. Keith's: The summer season at this house was ushered in May 21. Five acts and moving pictures making up the bill. Change of program twice a week, splitting the week with Toledo and playing three shows daily, this plan proving very popular with auditors in this section. Acts of the first half were Gordon Highlanders, Savannah and Georgia, Blanche Sloan, James Gerard and company, and Warren and Frost. **Lyric** week of May 20. "Girls of the Day" with "Way" with Mabel Clark. Last of burlesque at this house for the season. **Columbia:** "A Daughter of the Gods" opened a two weeks' engagement Sunday, May 20, the picture proving very satisfactory as recorded from the box office. L. P. MORRIS.

LONERGAN'S FIND IN PARIS

"The Torch," Produced in New Bedford, Mass., Although Nearly Gruesome in Spots, Is Interesting

NEW BEDFORD, MASS. (Special).—"The Torch," by Henri Batallie was produced here by Lester Lonergan, May 21, at the Strand. Mr. Lonergan saw the play in Paris. His first audience seemed to be impressed with it. When the curtain rose Mr. Lonergan, Miss Ricard and Mr. Meehan received a splendid welcome, but this applause was incomparable to that which followed the fall of the curtain on the second act. The first demonstration was one indicating friendly regard and welcome, but the second was for the merit of the achievement of the actors. The company consists of Amy Ricard, the popular leading woman of the Lonergan players at the old Hathaway Theater; John Meehan, who also has many friends here and has won fame recently from the fact that he is the author of "The Very Minute"; Miss Eugenie Dubois, also a well remembered member of the Lonergan Players here, and in addition, Sarah Biala, John Sainpolis and six other Metropolitan Players. The play opens in the laboratory of an institute where the discovery that is to overcome the germ of cancer is scientifically explained. In the course of the play there is a duel, a separation and a hemorrhage which is quite realistic. As a whole, "The Torch" is not merry. It comes dangerously near being gruesome in spots. But it calls for intelligent acting, and this is given by Mr. Lonergan and a very capable company. There are twelve people in the cast, four of whom are women. "The Torch" was brought to this city after its production in New Bedford, and was put on at the Globe Theater for one night, May 31.

OAKLAND

OAKLAND, CAL. (Special).—Pantages: Thaler's Animal Circus is the best animal act we have had for some time and well deserves the headline place on the bill. "The Female Clerks" and Bob Hall are also favorites. Business improving. **MacDonough:** Rex Beach's "The Barrier" in motion pictures to only fair attendance. **Columbia:** Will King and company in "Twenty Minutes at the Cliff House," comedy, a riot from start to finish. King well supported by Clair Starr, Laura Vail, Bruce Gardner, and Jack Wise. Capacity houses. **T. & D.:** Marguerite Clark in "The Valentine Girl" and Francis Neilson in "The Straight Road" to good business. **Kinema:** Douglas Fairbanks in "In Again—Out Again" to packed houses. **Franklin:** Besiege Barricade in "The Shark" and Franklyn Farnum in "The Man Who Took a Chance." The Orpheum has been dark for the past week, but reopened May 20 with Jane Urban and company in "Hill-Trail Holiday." Miss Urban is an Oakland favorite, one of the cleverest ingenues on the Coast, and her success with her own company is assured. LOUIS SCHREIBER.

PITTSBURGH

PITTSBURGH (Special).—"The Substitute," with Max Fisman, ended a fortnight's engagement at the Duquesne May 28. The story concerns a young lawyer who masquerades as a substitute minister. Max Fisman had the title role and simply ran away with the honors. Among the supporting cast were Lolita Robertson, Samuel Hines, Edna Archer Crawford, Agnes Everett, John Milton, Orlen Crane, and John Elliott. **Johann Get Your Gun**, which had its premiere at the Duquesne several months ago and which had to move out in order for the management to take care of other bookings, returned May 28 and will continue its success. Dorothy Jardon headed a good and varied bill at the Davis week of May 21. Among others on the bill were Bert Swor, Billy Cripps, Harry and Eva Puck, and Jane Connolly and company. "Twenty Thousand Leagues Under the Sea" was in its fourth week at the Pitt May 21-26. The Gayety Academy, and Victoria burlesque shows did not differ from the average. The Barnum and Bailey Circus tented here for three days beginning May 28. D. J. FACKNER.

SCRANTON

SCRANTON, PA. (Special).—Follies: Two excellent bills week of May 21 to capacity business with The Seven Cute Kiddies and The Serenaders (a big act by Scranton boys) as headliners. Both scored big, and Flood and Brna, Lassar and Dale, Elsie White, and others. The picture was Rex Beach's "The Barrier" the entire week. It was the best picture seen at this house and was much enjoyed by the big audiences. **Strand:** Margaret Hillington in "Sacrifice" May 21-23. Mary Pickford in "A Romance of the Redwoods" May 24-26 to excellent business. A large, appreciative audience witnessed the play "Confusion," a comedy-drama in three acts, presented at St. John's Hall under the auspices of St. Aloysius T. A. B. Society for the benefit of the blind encampment. The parts were well rendered by the young ladies and gentlemen of the cast. **Regent:** Peggy Hyland in "The Sixteenth Wife," Francis X. Bushman and Beverly Bayne in "The Great Secret," and Mabel Taliaferro in "A Magdalene of the Hills" week of May 21 at excellent houses. C. B. DERMAN.

ST. JOSEPH

ST. JOSEPH, MO. (Special).—Manager P. C. Schroeder, of the Crystal, has announced a novel plan to be put into effect at his theater during the summer. The full bill of vaudeville attractions will be put on during Saturday and Sunday of each week, and during the remainder of the week the house will be dark. Sunday theaters are very popular in St. Joseph, and the plan will undoubtedly be a success. **Lyceum:** Al Johnson with "Robinson Crusoe, Jr." proved one of the best attractions of the season May 14. The star scored the great personal hit in this city that he does wherever he appears. The company, costumes, and staging were excellent. Killy Dwyer and Mabel Withee were next in favor after Al Johnson. Business crowded. JOHN A. DUNCAN, JR.

REPORTS FROM MIRROR CORRESPONDENTS

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—The return of "Daddy Long Legs" to the Metropolitan Opera House proved a happy offering, week May 21. Henry Miller always gives us just the right kind of a Judy and Frances Carson, who is playing the role with the present organization, proves no exception to the rule. Surely no one could blame Jervis Pendleton for falling in love with the bewitching little orphan so delightfully portrayed by Miss Carson. George Allison handles the role of Pendleton in thoroughly satisfying manner, while some of the best work in the present production is contributed by Bessie Lee Lestina as the old nurse, Mrs. Semple. The same clever kiddies add a decidedly realistic touch to the orphan asylum scene of the first act. "Daddy Long Legs" has been carefully staged and bears all the earmarks of a Henry Miller high-quality production. Moving pictures, "A Trip to Norway," closed in the week following, beginning Sunday night, May 27.

Absolutely capacity houses marked the closing week, May 19, of the Orpheum, which will remain dark until August. The management reports one of the most successful seasons in its history. Other vaudeville houses will remain open throughout the summer.

CAROLINE BREDE.

ROCKFORD

ROCKFORD, ILL. (Special).—Grand Opera House: "Sybil," very good attraction, to a poor business March 30. "Hit-the-Trail Holiday" played to a fair business April 14. "Fixing Sister," William Hodge, good business April 25. "Mister Antonio," Otis Skinner, capacity business May 9. "Passing Show of 1916," May 18. "Robinson Crusoe, Jr.," on May 23 closed the season for the Grand. Pictures and three acts of vaudeville during the Summer.

Palace Vaudeville House has had the La Salle Musical Stock company for a week's engagement. They pleased and got the business. Mary Pickford pictures.

HARRY F. MORRIS.

BILLINGS

BILLINGS, MONT. (Special).—Babcock: Henry Miller presented "Daddy Long Legs," with Frances Carson and George Allison in the leading roles, May 15. The supporting cast was uniformly good and included Donald Foster, Smith Davies, Clarence Johnson, Eda Von Bülow, Gertrude Rivers, Gladys Wilson, Ruth Tomlinson, Bessie Lee Lestina, Mary Stevens, Olive Moore, Nina Saville, and several children. "Flora Bella," with Eleanor Henry, May 23.

EDWARD C. MARTS.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. May 14—Indef.

BIRD of Paradise (Oliver Morosco): Chgo. May 6—Indef.

BOHEMIAN (The David Belasco): Chgo. Nov. 13—Indef.

BHAT, The (Oliver Morosco): N.Y.C. March 5—Indef.

CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

CORBURN Players (Chas. D. Corburn): Urbana, Ill. 30. Charleston 31. Peoria June 2.

FAIR and Warner (Selwyn and Co.): Boston Feb. 5—Indef.

FIGMAN, Max (Harry L. Cort): Pittsburgh May 14—June 2.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—June 2.

HIS Bridal Night (A. H. Woods): Boston April 9—June 2.

IRVING Place Theater Co. N.Y.C. Sept. 26—Indef.

KNIFE, The (A. H. Woods): N.Y.C. April 23—Indef.

LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—Indef.

MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 5—Indef.

MILLER, Henry: Frisco 21—June 10.

NOTHING But the Truth (H. H. Frazer): N.Y.C. Sept. 14—Indef.

OUR Betters (John D. Williams): N.Y.C. March 12—June 9.

PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—Indef.

PAWN, The (Plymouth Producing Co.): Chgo. 21—Indef.

PETER Ibbetson (Lee Shubert): N.Y.C. April 17—Indef.

POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—Indef.

SATURDAY to Monday (Winthrop Ames): Washington 28—June 2.

SEVEN Chances (David Belasco): Chgo. 13—Indef.

TAILOR-Made Man (Cohen and Harris): Boston March 12—Indef.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—June 2.

18TH CHAIR (William Harris): N.Y.C. Nov. 20—Indef.

TREASURE Island (Charles Hopkins): Boston 1—Indef.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—Indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—June 2.

WILLIAM, Fred (Cohen and Harris): N.Y.C. March 6—Indef.

PERMANENT STOCK

AKRON, O.: Colonial.

AKRON, O.: Music Hall.

ALBANY, N.Y.: Hermanns.

BATTLE CREEK, Mich.: Nancy Boyer.

BOSTON: Castle Square.

BOSTON: Copley.

BRIDGEPORT Conn.: Lyric.

BROOKLYN: Fifth Ave.

BROOKLYN: Grand.

BUTLER, Pa.: Majestic.

CLEVELAND: Colonial.

DENVER: Denham.

DETROIT: Garrick.

ELKHART, Ind.: Orpheum.

GREEN BAY, Wis.: Bijou.

HARTFORD, Conn.: Parsons's.

HAVERHILL, Mass.: Academy.

INDIANAPOLIS, Ind.: Park.

LAFAYETTE, Ind.: Family.

LOS ANGELES: Morosco.

MALDEN, Mass.: Auditorium.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MONTREAL, Can.: Orpheum.

NEWARK, N.J.: Orpheum.

NEW BEDFORD, Mass.: New Bedford.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lexington.

NIAGARA FALLS, N.Y.: International.

OAKLAND, Cal.: Playhouse.

PATERSON, N.J.: Empire.

PHILA.: Knickerbocker.

PITTSBURGH: Aboln.

PITTSBURGH: Duquesne.

PORTLAND, Me.: Jefferson.

PORTLAND, Me.: Keith's.

PORTLAND, Ore.: Baker.

PROVIDENCE: Keith's.

QUINCY, Ill.: Orpheum.

READING, Pa.: Orpheum.

ROCHESTER, N.Y.: Lyceum.

SALEM: Empire.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwag.

SCHENECTADY, N.Y.: Van Curler.

SCRANTON, Pa.: Poli's.

SEATTLE, Wash.: Orpheum.

SOMERVILLE, Mass.: Somerville.

ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.

SYRACUSE, N.Y.: Empire.

SYRACUSE, N.Y.: Welting.

TOLEDO: Palace.

TORONTO: Royal Alexandra.

TRENTON, N.J.: Trent.

UNION HILL, N.J.: Hudson.

WASHINGTON, D.C.: Poli's.

WHEELING, W. Va.: Victoria.

WHITE PLAINS, N.Y.: Palace.

WINNIPEG, Can.: Winnipeg.

WORCESTER, Mass.: Grand.

YONKERS, N.Y.: Warburton.

YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Millon and Sargent Aborn): Washington May 21—Indef.

ABORN Grand Opera Co. (Millon and Sargent Aborn): N.Y.C. May 7—Indef.

CANARY Cottage (Oliver Morosco): Bklyn. 21—June 2.

HIGHWAYMAN, The (Messrs. Shubert): Boston May 21—Indef.

HIS Little Widows (G. M. Anderson and Lawrence Heber): N.Y.C. April 30—Indef.

LOVE MILD (Andreas Dippel): Chgo. 6—Indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. 13—Indef.

OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—Indef.

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—Indef.

SHOW of Wonders (Messrs. Shubert): Chgo. 16—Indef.

SO Long Letty (Oliver Morosco): Phila. April 9—Indef.

VERY Good Eddie (Marbury Comstock): Chgo. April 19—Indef.

WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y.C. 7—Indef.

YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—Indef.

ZIEGFELD Follies of 1917 (Florence Ziegfeld, Jr.): Atlantic City, N.J. June 4—N.Y.C. 12—Indef.

CIRCUS

BARNES, Al G.: Everett, Wash. 30. Wenatchee 31. Mansfield June 1. Waterville 2.

BARNUM and Bailey: Pittsburgh 28—30.

COOK and Lent's: Ridgway, Pa. 30. Emporium 31.

GENTRY Brothers: Clarksburg, W. Va. 30.

HAGENBECK-Wallace: Detroit 29—30. Adrian 31. Ft. Wayne, Ind. June 1. Winchester 2.

SELLS-Floto: Toledo O. 30. Flint, Mich. 31. Saginaw June 1. Bay City 2.

FILMS

SURMARINE Eye (Williamson Brothers): Co. A, N.Y.C. May 27—Indef. Co. B, Richmond, Va. 27—June 2. Norfolk 4—9. Co. C, Calgary, Alta. Can. 27—June 3. Edmonton 4—9. Co. D, Los Angeles 21—June 2. San Diego 3—9. Co. E, Montreal 28—June 9. Toronto 11—23.

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WOMEN

Bain, Maybelle C. Mrs.
Walter J. Baldwin Mrs. Nell Barrett.
Blanche Benton, Belle Burstein.
Carothers, Miss. Edna Conroy.
Eileen Coe, Edna Archer Crawford, Lucille Cummings.
Demarest, May, Grace Dormond, Dorothy Dunn.
Gilmore, Phyllis, Maude Turner Gordon.
Hammond, C. Pitt, Mrs. Mary Hamilton, Viola Helgesen, Annie Hughes, Ada Humbert.
Lawrence, Florence.
McLean, Pauline, Florence Malone, Mary Manning, Marjorie Maud, Elmer Montell, G. Morrill.

Pavey, Marie, Gabrielle Perrier, Allen Poe.
Rogers, Clara, Annie Russell.
Scott, Grace, Lillian T. Sterling, D. M. Stevens, May Stewart, Florence Stone.
Van Ottinger, Leonora.
Weeks, Ada May, Jean Weir.

MEN

Alsop, M. L.
Clemens, H. Cameron, L. Milton Clodagh.
Deane, Desmond, Edward Delevanti, R. Leigh Denay, Doyle and Elaine, Cornelius Drigg, Hal Dyson.
Emmet, D., William E. Evans.

Grady, Henry, William Grant, C. P. Greener, H. H. Hackett, Norman H. H. Harrington, George F. Harris, Robert Harrison, Fred B. Hoadley.
Kelly, Francis, Richard Phelps, Kent, J. S. Kinslow, Lans, Gus.
McBride, Harry, F. J. McGovern, J. Nell MacLeod, Thomas Maguire, Vini Martin, Frank Martin.
O'Connor, Herbert.
Rand, Ernest C., Edward B. Reese, Dolph Ryan, Sioman, Edward, John Stahl, Clarence W. Steffer, Titus, Fred J., S. A. Trias.
Waldron, I. A., Edward Walker, Edward West, Rexford, Wheeland.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 26, 1906

TURNBULL RESIGNS TO WRITE FOR STAGE AND SCREEN

Will Be Succeeded by R. E. MacAlarney on June 1

Robert E. MacAlarney, former city editor of the New York Tribune and well-known short story writer and playwright, will succeed Hector Turnbull as head of the Famous Players-Lasky scenario department on June 1. On that date Mr. Turnbull will resign his position as head of the giant producing organization's scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

The motion pictures which emanate from Mr. Turnbull's pen are to be produced upon the screen by the Famous Players-Lasky Corporation in accordance with an arrangement entered into by Jesse L. Lasky, vice-president of the corporation.

Robert MacAlarney, who succeeds Mr. Turnbull, has been associated with him as a member of the Famous Players-Lasky scenario department ever since he resigned from the New York Tribune to join what was originally the Jesse L. Lasky Feature Play Company.

By the centralization of the purchasing of photoplay material in the New York office and the assignment of individual continuity writers to the various directors, it is felt by Mr. Lasky that the most effective arrangement has been completed for the unification of the producing activities of the corporation while at the same time the individuality of the stars and the directors will be developed to the highest possible point.

NO NEW RULES THIS YEAR FOR HANDLING OF FILMS

National Fire Protection Association Withholds Action

No new rules are to be adopted this year governing the handling of motion picture film by the National Fire Protection Association, which had the subject under consideration at its recent convention held in Washington, D. C., although a report was presented by the Association's Committee on Explosives and Combustibles recommending important changes in the film regulations.

Owing to the protest filed by the National Association of the Motion Picture Industry it was decided to withhold definite action at this time and to co-operate with the motion picture interests as represented by the National Association.

This should be welcome news to every branch of the trade which would have been seriously affected by the new regulations had they been adopted as it has been the practice of the National Board of Fire Underwriters to act favorably upon the recommendations of the N. F. P. A.

Albert de Roode, of the Committee on Fire Prevention Regulations and Insurance, addressed the convention as a delegate from the National Association of the Motion Picture Industry, which is a member of the N. F. P. A. and filed a brief setting forth the arguments of the film interests against the proposed rules.

M. H. MARK ENTERTAINS

Through an invitation extended by Mitchell H. Mark, a number of moving picture reviewers and others interested in the film business attended a press showing of the "Lincoln Cycle" written and directed



DISCUSSING THE INCOME TAX.

(However, Douglas Fairbanks, Mary Pickford and Charles Chaplin All Seem Happy Over It.)

NEW HEAD FOR TRIANGLE

W. W. Hodgkinson and Raymond Pawley Resign—S. A. Lynch Elected President and Frederick L. Collins Chosen Secretary

Among the latest and most important of changes in film circles effected during the past week was that which resulted in Stephen A. Lynch becoming president of Triangle Distributing Corporation, vice W. W. Hodgkinson, who has resigned, together with Raymond Pawley, the treasurer. Mr. Lynch has purchased the interests of both gentlemen in the corporation. C. E. Holcomb is the vice-president and F. W. Kent treasurer. The executive head of McClure Pictures, Frederick L. Collins, is now secretary of the Triangle. R. W. France is no longer to act as general manager, but will retain his directorship. Capital stock in the organization has been increased about \$3,000,000.

Stephen A. Lynch is well known in the film business through his association with S. A. Lynch Enterprises. He is a young and particularly successful man of aggressive business methods, and it is anticipated that his connection and leadership in the Triangle distributing organization will prove highly advantageous to all concerned.

JULIAN ELTINGE ON THE SCREEN

Noted Impersonator Will Make Pictures at the Lasky Studios and Release Through Paramount

Julian Eltinge, famous impersonator of feminine characters, will be featured in a series of original photoplays, the first of which has been written by Hector Turnbull. The films will be released through Paramount, and will give Mr. Eltinge ample opportunity of displaying his remarkable accomplishments as actor and impersonator. He leaves June 5 for Los Angeles to begin his screen work, and particulars as to the title, director and date of the first release will be made later.

MAXINE ELLIOTT TO SHOW HER FILMS AT BENEFITS

Two Goldwyn Pictures to Be Exhibited in Europe

Prior to sailing for England after six months in America, Maxine Elliott, famed as a beauty and internationally known for her war relief work, was kept as busy as anyone in the United States with the possible exception of Papa Joffre himself.

Two days prior to her departure for England, Miss Elliott and a party of her friends remained in the Goldwyn studios in Fort Lee until midnight with executives of the company while her two pictures were screened. The earlier predictions of the big success she would achieve in pictures were amply proved by the productions themselves.

The first picture is from one of Hol Cooper Megrue's brilliant plays, and the second is the work of Robert McLaughlin, the Cleveland author-playwright, who two winters ago had a big Broadway success in his play, "The Eternal Magdalene."

Incidentally, Miss Elliott was given permission by Goldwyn to have prints of her two pictures for benefit performances and for hospital exhibition for the Allied wounded both in England and France. Her sister, Lady Forbes Robertson, will co-operate with her in these showings for war-time charities.

During her last days here, Miss Elliott arranged for the enlargement of her war relief activities, which she will renew in the rear of the battlefield during the latter part of August or early September. By the time her first picture is released around the world, this newest of screen heroines will again be ministering to the wounded and to the starving Belgians.

by Benjamin Chapin and featured as the principal production at the Strand this week. After this special presentation of the picture, twelve of the party were the guests of Mr. Mark at a luncheon at Rectors, where Mr. Chapin was the guest of honor.

"BOB" DOMAN WRITES

Former Universal Man Having Experiences in France

Robert S. (Bob) Doman, formerly with the Universal Film Company, has written a letter to a member of the staff of the Mirror from Paris where he is connected with the Paris edition of the Herald. That he is having a varied and somewhat exciting experience is indicated by the following paragraph:

"I have been to the front three times since January. Went to Verdun, and the Champagne and Argonne sectors in late January and early February and had quite an exciting experience at Fort Vaux where 21 shells fell in and around our party. Little Willie got nose-bleed from concussion, couldn't hear for fourteen hours and was suffering from shell shock—another name for hysterics—for about a week. Also saw the Zep L 39 which was brought down at Compiègne while trying to make an attack on Paris. They were taking out the carbonized bodies of the crew and the Zep was still a molten mass when I arrived. On April 12 made an extended tour of the evacuated zone including Ham, Noyen, Coucy Jussy and the old line trenches together with a score of other villages which you won't find on the map. From the Butte Prinz Eitel Friedrich, an old German observation post, saw St. Quentin battle going on and at Coucy had another dangerous experience, but it was not as exciting as at Fort Vaux, Verdun."

NEW RULING SECURED

Announcement Made Concerning Steamer Transportation of Films

The Transportation Committee of the N. A. M. P. I. has just secured a ruling from the Bureau of Explosives providing that films may be transported on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission as regards the packing and labeling of the same. The official ruling of the Steamboat Inspection Service of the Department of Commerce is as follows:

"Referring to the ruling of Aug. 27, 1915, file No. 57250-2, at which time the Bureau stated that moving picture films may be transported on steamers carrying passengers under the same condition as celluloid, it may now be stated that, after further consideration of the subject, the Bureau has ruled that moving picture films may be transported on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission with reference to packing and labeling of the same."

This announcement was made at a meeting of the Transportation Committee Wednesday, presided over by Chairman William L. Sherrill, president of the Frohman Amusement Corporation.

A change had been made in the war revenue bill reducing the tax from ten to six per cent. on all express shipments. This will be of interest to all exhibitors and exchange managers who will effect a saving of about fifty per cent. in transportation charges through the prompt action which was taken by the committee.

HENRY OTTO'S NEW BILLET

Henry Otto, the producer who made the big feature, "Undine," has been engaged by a new syndicate, headed by M. P. Hansen, to direct the first of a series of features for the open market.



TWO FAMILIAR FIGURES.
H. O. Davis and Lloyd Ingraham, Who Were Traveling Companions on a Recent Trip East.

LIBERTY LOAN WILL BE AIDED BY PATHE

J. A. Berst Offers to Receive Subscriptions from Employees

That Pathe will engage actively in work of promoting the sale of Liberty Loan, is established by the announcement that J. A. Berst, vice-president and general manager of Pathe, has offered to receive subscriptions for the bonds from employees giving to each subscriber the privilege of paying for them at the rate of \$1 per week for each \$50 bond.

The following letter was sent by Mr. Berst on Saturday, May 19, to all the Pathe branch offices, factories and studios in the United States and was posted in the main offices of the company at 25 West 45th Street, New York:

"The attention of every employee of the Pathe Exchange, Inc., is directed to the Liberty Loan which is now being placed by the United States Government. It is the patriotic duty of every person living under the American flag to subscribe to the Liberty Loan Bonds according to his or her means."

"To facilitate subscriptions among our employees and to make it possible for each individual among them to purchase at least one of these bonds, I have therefore arranged with our bankers to receive applications for these bonds from the Pathe Exchange and will purchase for each subscriber among our employees bonds, within reasonable limits, the same to be paid for by the subscriber at the rate of \$1 per week for each \$50 bond."

"Aside from the satisfaction of performing a high duty to the nation and the civilized world, now struggling against a menace which threatens to destroy civilization, I would call your attention to the fact that the Liberty Loan Bonds offer a high rate of interest, three and one half per cent, are absolutely safe and if interest rates are advanced on future loans the rate on these bonds will be correspondingly advanced."

When Mr. Berst was seen with reference to this announcement he said:

"I hope there will be a large response to this offer. By subscribing to the bonds our employees will have two important things brought home to them—first, the absolute necessity for every citizen to aid the national Government to the extent of his ability, and secondly thrift which is, I am sorry to say, more frequently neglected than practiced."

NEW WARWICK PICTURE

Harry Rapf announces that Robert Warwick's fourth Selznick production will be "The Road to Love" from the original story by Leonore Perret, work on which was begun last week. Elaine Hammerstein will again play opposite Mr. Warwick.

"GREAT WHITE TRAIL" TO BE SHOWN JUNE 1

Wharton Picture to Be Presented at the
Broadway

There's to be a good deal of interest centering around the Broadway Theater in New York the morning of June 1. All for the reason that "The Whartons," who produced "Patria," "The Exploits of Elaine," and other serials, intend to make their first showing at that time of their initial super-feature release for State rights, "The Great White Trail."

The picture, which is in eight reels, is to be displayed to exhibitors at 10 o'clock in the morning. It is the work of Leopold D. Wharton, who wrote and directed it, and its story is one both of New York and the Arctic. The action occurs during the time of the gold rush to the Klondike.

In the cast which The Whartons chose, Doris Kenyon is featured, while Thomas Holding, Edgar Davenport, Paul Gordon, Hans Roberts and others appear in the support. The showing is to be by invitation.

MAUGHAM TO WRITE FOR FAMOUS PLAYERS-LASKY

Noted Playwright's "Land of Promise"
for Billie Burke

Famous Players-Lasky has engaged W. Somerset Maugham to write especially for the screen.

The motion picture rights to Mr. Maugham's successful play, "The Land of Promise," have been obtained by the producers and will be adapted for Billie Burke by Mr. Maugham himself. This will constitute Billie Burke's second Famous Players-Paramount picture, as it is planned to have "The Land of Promise" follow the adaptation of Gelett Burgess's "The Mysterious Miss Terry," which is now being produced under the direction of J. Searle Dawley.

The selection of "The Land of Promise" as Miss Burke's second picture is of singular interest in view of the fact that she has already starred in the stage version of the play when it was produced at the Lyceum Theater a few years ago.

The acquisition of W. Somerset Maugham to the screen is indeed a notable one as this distinguished British author and playwright has won an international reputation as a dramatist.

Joseph Kaufman, who directed George M. Cohan's first motion picture, "Broadway Jones," will direct the adaptation of "The Land of Promise."

BOY SCOUTS IN PICTURE

By arrangement with the Central Organization of the Boy Scouts of America, the Famous Players have obtained the services of Troop Number One Hundred from the upper West Side of New York City to appear in support of Ann Pennington in the Paramount picture "The Little Boy Scout." This troop is one of the star organizations of the Boy Scouts of America, having distinguished itself both in drilling and in community service.



THIS IS THE BEAR.

Also it is a portrait of George Beban in the Pallas Picture, "A Roadside Impresario."

THE SPECTATOR

WELL, here we are again, as the clown said in the circus; here we are again! Yes, The Spectator has come back for a handshake with his old friends and with an olive branch for his forgotten enemies, if he ever had any, which he sincerely trusts he never really and truly had. He dropped from the sky right down into the middle of Celluloid Square a week ago last Thursday.

No, this come-back is not for keeps—it is only a transient stop-over; a holiday, a bit of recreation, like a visit back home to the old swimming hole. While The Spectator has been away he has been living on sunshine, honey, and gasoline, scented with attar of roses, and he doesn't just fancy a return to a permanent diet of printer's ink; but just the same the printer's ink tastes good for a change, like the buckwheat cakes that mother used to make.

Let us see, how long ago was it that the Mirror said good-bye to The Spectator, or "Spec," as Epes Sargent in the *Moving Picture World* dubbed him in the days of thrust and counter-thrust? Good old Epes—he was all right, but he never could get it through his bean that the elaborately prepared scenario, typed in black and red, backed with blue cover paper, and adorned with a pretty ribbon wasn't the biggest essential in a motion picture play. Of course this is an exaggeration of the Sargent position in an abandoned controversy, and The Spectator hastens to withdraw it and to admit that Epes was right—some times—and wrong other times.

But to return to our question, how many years ago was it that these columns saw the last of Spectator's Comments? Not that it is a matter of any consequence in itself, but merely to point up the way time is measured in the life of the motion picture drama—how long ago was it? Gosh-a-mighty! It seems like ages of time, and it was and is. Measured by the calendar it will be five years coming August, but measured by motion picture events it is at least two or three generations.

Five years ago! That would be—five from seventeen leaves twelve—yes, 1912. Why, that was only yesterday in ordinary events. Mr. Wilson was elected President that Fall; the new subways in New York were just about to be commenced, and Billy Bryan, Jane Addams, and David Starr Jordan were busy talking universal peace. But in pictures and the stage, what a difference! By golly, it was so long back in the dark ages that we will have to dig into the old files of the Mirror by way of jogging the memory.

Nineteen twelve—that was the year Kessel and Baumann with their New York Motion Picture company seceded from the Universal and there was a terrible row about it—armed huskies guarding studios and all that sort of thing. Tom Ince and Mack Sennett were just looming above the crowd as producers.

The Biograph was the big word in picture production, but the magic name of Griffith was unknown to the public. His employers thought, like the ostrich, if they would stick the company's head in the sand nobody would ever know who made Biograph pictures. It was a full year later that the head came out of the sand and the body went in.

The Famous Players company was just being born. Daniel Frohman was shocking his theatrical associates by going into the movies—no, not the "movies" that word was yet to be coined by a busy head-writer on a daily newspaper. But Mr. Frohman's associates were not the only ones to be shocked by his treason. The big picture producers of the day, the Patents company crowd, were inexpressibly shocked. They had always dreaded the coming of the theatrical element into the picture game, which they had reserved and set aside for their own exclusive exploitation. So fearful were they of superior theatrical experience that they refused to admit one of the best of the hated tribe into their inner council when he

sought by purchase into one of their companies to gain a seat at their table.

The Patents company! Alas, where is it? Gone to the graveyard, mourned by nobody.

And who killed cock robin? "I," said the sparrow—only it wasn't a sparrow, it was a fox. William Fox probably deserves more credit for the demise of the Patents company than any other one individual. It was his single-handed fight through the whole range of courts that finally ended in the dissolution of the restrictive monopoly. Some day when The Spectator doesn't have to work for a living he means to write a history of the motion picture, and William Fox shall have a chapter—perhaps two chapters. Fox was just in the thick of his court campaign against the Patents company in 1912. He hadn't even thought of becoming a producer himself. He was an exchange man and exhibitor.

Neither had Jesse Lasky nor the De Mille evinced any inclination to come into the pictures. It was only after Daniel Frohman and his associates, among them the able Zukor, had led the way that they saw the light—and a capital "P" was put into Paramount.

When we speak now of Lasky and the De Mille and Daniel Frohman and William Brady and many other erstwhile theatrical celebrities we think of them as veterans in the motion pictures. In 1912 they were mostly scoffers. Wasn't it Brady who about that time, or a little later, declared that the films were making their last flicker? But the redoubtable William proved himself a wise player after all, and he is now one of the old timers in the picture business.

Compare the names of companies and individuals that used to appear in the news and advertisements of motion pictures with those we see now in the columns of the trade papers. Here are a few of the old ones: Biograph, already mentioned; G. M. Melies, of affectionate memory; Lubin, beloved by all who know him; Edison, with Horace Plympton at the helm; the Vitagraph, headed by the lamented Rock and engineered by Blackton and Smith; Kinemacolor, just then appearing, but now gone and forgotten; the Reliance and Majestic, that have had more lives than a cat, with their ups and downs; the Victor, in which Florence Lawrence was starring; the Rex, with Marion Leonard as the star; the Essanay, particularly the Western branch, headed by Gilbert Anderson, of whom the foolish girl fans of the period used to write, "We just love to see Mr. Anderson get the girl in his pictures—he looks so handsome and masterful."

There are many other names of past prominence in pictures that might be mentioned, but these will do to illustrate the point. Now let us glance at a few more of the names of today (some have already been referred to) that had not come into big type in 1912: Selznick, the meteoric; Goldfish, the idealist; Doug Fairbanks, the optimist; Charlie Chaplin, the irrepressible; William Hart, successor to and improver on Gilbert Anderson; Marguerite Clark, the dainty; the Triangle, with a specialty for reorganizations; Metro, World, Artcraft, Goldwyn, and so on ad lib.

Of course there are those who have survived the many changes of the game—Selig, Spoor, Laemmle, Powers, Kalem, Pathe, etc.—not to forget Mary Pickford, who never grows old—bless her dear little heart.

That will be about all for the present, as it is not intended to make these few remarks into a directory. They all go to show, however, how time has raced with giant strides through the few years of motion picture existence. Fortunes and reputations have been made and unmade in the short space of nine years since 1908, when these comments were first commenced in the Mirror and when motion picture drama first began to incubate with the arrival of the revolutionary Griffith as a producer. Those who have lived through it have done so by moving forward and moving lively, and



AMY DENNIS.
(Selig.)

YOUNG STAR WILL APPEAR IN HOYT COMEDIES.

Amy Dennis Just Sixteen—First Farce
Out May 28

Amy Leah Dennis, presented by the Selig Polyscope Company in the Hoyt feature comedies, released in K. E. S. E., is one of Glimco's newest stars.

It is also claimed by the Selig Company that Amy is the youngest of motion picture stars, her age being given as just sixteen. According to reviewers, this little actress by her cleverness and enthusiasm, is bound to make an unusual name for herself.

The Selig Company is to release ten or more Hoyt feature comedies in K. E. S. E. Each of these productions is two reels in length. No cleverer writer of American comedy than Charles Hoyt ever lived and his name has long been a household word among the lovers of American comedy. The Selig Company has retained the funny characters and plots of the Hoyt plays, and has introduced much original action and many entertaining situations.

Miss Dennis will appear in every one of these comedies; the first, "A Hole in the Ground," was released in K. E. S. E. on Monday, May 28. The K. E. S. E. organization has thought so much of these comedies that exhibitors everywhere are being accorded special opportunities of seeing them. Miss Dennis was born in Pennsylvania, and at twelve years of age proved talented as a recitationist. Later she appeared in Broadway theatrical attractions and then William N. Selig was attracted by her work and engaged her as leading lady for the Hoyt comedies. Others of the all-star cast include James Harris and William Fables. J. A. Richmond is the director in charge. Other bookings announced are: "A Brass Monkey," June 11; "A Day and a Night," June 25; "A Hag Baby," July 9.

BACK IN NEW YORK

Niles Welch and Grace Darmond Here—
First Technicolor Nearly Ready

Niles Welch, featured with the star, Grace Darmond, in "The Little Skipper," first feature production of the Technicolor Motion Picture Corporation, is back in New York. Miss Darmond has also returned, the picture having been virtually completed at Jacksonville, Fla. Mr. Welch says the new color process is an absolute success and that the production when shown will be a revelation. "Doc" Willatt is at the helm and the process has been perfected to such an extent that no make-up is required, the actual flesh tints being perfectly reproduced. The title of the film will probably be changed before the advance showing is held in New York.

Niles Welch appears as the hero of the story, playing opposite Miss Darmond, and it is said that he has repeated his past screen successes in this picture. The entire cast is a capable one and the new colored photoplay is expected to mark an epoch in film progress.

there is no reason to believe that the race is over. Five years hence there may be just as many changes to record as there have been in the past, and perhaps The Spectator will then come back again and tell you about them. For two or three weeks these comments will be continued—then good-bye again to

THE SPECTATOR.

GOOD-BYE TO THE ORIGINAL LASKY STAGE

Relic of the Past Is Victim of New Efficiency

The original stage at the Lasky studio is shortly to be a thing of the past. This stage upon which some of the best known stars of the stage and screen have trod, is soon to be torn up and to be replaced by a newer and more modern stage. In its original form this stage was the washing platform in the rear of a garage and it was here that the first Lasky production, with Dustin Farnum in "The Squaw Man" was produced. One or two other pictures were also completed upon this stage and then it was enlarged by ten feet to accommodate the necessary larger settings for "The Rose of the Rancho." It proved inadequate for the settings for "The Girl of the Golden West" and another ten feet had to be added before this picture could be completed.

There followed shortly a small glass stage which was erected for use during the rainy season. Now the original stage is known as stage No. 1. Stage No. 2 is twice the size of stage No. 1 and is entirely housed in glass. Stage No. 3 is twice the size of the second stage and is used for the large settings which have come to be recognized as being typical of the present Lasky productions.

CHANGE IN RELEASE DATES OF TWO ARTCRAFTS

Fairbanks Film Set Back—Pickford Picture Set Ahead

Walter E. Greene, President of the Artcraft Pictures Corporation, last week announced a change in the release dates of the new Mary Pickford and Douglas Fairbanks productions now being staged at the Lasky studios in California.

Originally scheduled for release on June 17, the Fairbanks picture, "Wild and Woolly," has been set back a week in order to give more time to the final preparation of the film and its exploitation. This photoplay will therefore be released on June 24.

The forthcoming Mary Pickford picture, a stirring subject of great patriotic theme, entitled "The Little American," is also now rapidly nearing completion at the Hollywood studio. Under the personal direction of Cecil B. De Mille, the new Pickford vehicle promises to be the most effective cinema of timely American appeal yet screened. Although originally planned for release at a later date, this production will make its first public appearance throughout the country on July 2.

In order that every detail in connection with the intimate war scenes of Mary Pickford's forthcoming Artcraft production, "The Little American," should be correct, Cecil B. De Mille, the director, induced Captain Ian Hay Belth of the British army, and author of the famous story, "The First 100,000," to personally supervise these scenes.

Geraldine Farrar, who recently arrived in California to appear in Artcraft Pictures, will commence work on her initial offering under the direction of Cecil B. De Mille, July 1.

MAY NOT RESIGN

Contracts of Mae Murray and Marie Doro Soon to Expire, Is Report

It is reported that the contracts of Marie Doro and Mae Murray, two Famous-Players-Lasky stars, will expire shortly and that thus far neither of the actresses have been resigned. A rumor had it that they would return to the legitimate stage but this has not been confirmed. It is also stated that Miss Doro may rest until Fall before making future arrangements.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

LEWIS J. SELZNICK

ORIGINALITY in all his methods has characterized Lewis J. Selznick since his entry into the film business and since he was probably the first in the field to see the possibilities of the open market system of distribution, it may be truthfully said that he stands for this very thing.

It is a matter of record that when Mr. Selznick first discussed the idea of selling pictures on this basis, he was laughed at in some quarters, condemned in others and generally regarded as a man with a "crochet in his head."

"The fact that many of the largest firms are now coming around to the method I first advocated," says Mr. Selznick, "certainly proves that I was right in my contentions."

There is one pre-eminent thing about Lewis J. Selznick—he never stands still; recognizing probably that to remain in one place sooner or later begets retrogression, he is continually seeking "new worlds to conquer." Which is, perhaps, why he has been dubbed by some, not altogether in a spirit of satire, the Napoleon of the Screen.

His latest idea and one which he is putting into effect as rapidly as possible, which means as rapidly as he can get his various exchange organizations perfected throughout the land, is as he expresses it, "to open the doors at each

end of the business." In other words, having virtually founded the open market booking system for exhibitors, he now purposes doing something for the manufacturer. He plans that his organization shall become the clearing house for the best in pictures. He will handle films that measure up as nearly as possible to the standard of his own productions and distribute them for motion picture producers regardless of who they may be.

"By throwing open this distributing system to other producers," he declares, "I am simply completing the bridge from studio to screen."

He means to be to the film industry what the American News Company is to the magazine publishers, and by keeping up the grade of the pictures he handles to gain the confidence of exhibitors in their quality. "For," says Mr. Selznick, "it is quality, not money or quantity, that counts to-day."

He does not believe the war will injure business. So he is forging right ahead, regardless of difficulties.

There have been many to scoff at Lewis J. Selznick's ideas; he has been the subject of more or less vituperative attacks. He has been radical, which is always a sure means of inviting verbal bombardment. But through it all, he seems to get there, landing, with the facility of the proverbial cat, on his feet.

Already he has been wounded six times, and the last wound brought him a decoration for bravery. Crumpled from the effects of enemy fire, he still strove to fight his way on, refusing to leave the field. Now, with the decoration pinned to his breast, he is in a hospital in France, eagerly awaiting the time when he once more can go into action.

"But don't worry about me," he wrote Leopold Wharton recently, "I've just started to fight. And I'll be back grinding a camera for you someday."



ORGANIZATION BEHIND PATHE-CASTLE SERIES PERFECTED

"Sylvia of the Secret Service" Is First Gold Rooster Vehicle

The organization behind Pathe's series of Gold Rooster plays starring Mrs. Vernon Castle, the best known, best dressed woman in America, has been quietly perfected and is characterized as a guarantee of excellence in every department.

The first picture resulting from the work of this corps of experts has just been completed; the final title, "Sylvia of the Secret Service," has been chosen for it; work on a new production has been begun; and full details of the Castle organization are now published for the first time.

As the man who dictates the policy of his big company, always a pioneer and now going ahead at a rate which has set the whole industry talking, J. A. Berst, vice-president and general manager, had at his disposal the enormous resources of Pathe. The only consideration was to select the best and Mrs. Castle was chosen.

Immediately upon the signing of a long-time contract assuring her continued appearance on the Pathe program exclusively, the building of an organization for the making of her pictures was begun. It went on quietly and systematically as is the Pathe way and not until everything was ready did it become known that Pathe had again stepped in—as for instance, in the case of the A. H. Woods plays—and picked the choicest plum from the tree of box-office value.

"The contract for the producing of the Castle pictures was assumed by the Astra Film Corporation, whose president, Louis J. Cassner, is recognized as one of the greatest production experts in this country," says Mr. Berst in an interview. "His experience dates from the dawn of film history and he combines artistic appreciation and ability with the practical common sense of the business man and showman, who knows as nearly as it is possible to know, what the public wants."

M. DONER TECHNICAL DIRECTOR AT CULVER CITY

Well-Known Artist Given Important Post by Ince

M. Doner, who for the past two years has been head of the Department of Sculpture at the Triangle-Ince studios in Culver City, has been appointed Technical Director of the plant by Thomas H. Ince.

Doner is a sculptor and artist with an international reputation, and his works have been awarded many grand prizes in European exhibitions. His ability, combined with his long association with Producer Ince, eminently qualifies him to assume his new responsibilities.

The office of the Technical Director is one of the most important in modern studio organization. The person filling the post must be familiar not merely with all architectural periods for the sake of accuracy in the various scenes used, but must be conversant with all minor details of life in bygone and modern times, including such ordinarily inconsidered trifles as jeweled ornaments, lamps, slippers, and so forth.

Of course it is quite impossible for any one man to bear all of this historical information in mind, but he must know just where it may be found at a moment's notice. This, together with a precise artistic sense, to make scenes which may be physically constructed from the materials at hand, mark him as a specialist of a very high type.

MAY ACT FOR SCREEN

William H. Claire has for the past ten years been managing his own theater in Birmingham, a suburb of Detroit. He is a strong believer in the open market and no advance deposits. Mr. Claire thinks it more patriotic and profitable for the exhibitor to invest such advances in Liberty bonds. At his theater, the Temple, features only are booked, such as Paramount, Bluebird, Fox and Metro.

Prior to his managerial experience, he proved himself a capable actor with four of Maude Adams' productions, and also with Billie Burke and Charles Richman. He is in New York at present considering a contract with a well known picture producing company and will likely be seen on the screen in the near future.

BUMP THE BLUE LAWS

DUNQUE, Iowa (Special).—A jury in Justice Glab's court last week found Jake Rosenthal, manager of the Majestic Theater, not guilty of offending the "blue laws."

It was planned to hold individual hearings in the case of the twelve alleged blue law offenders, says the *Telegraph-Herald*. Owing to the fact it would require a week's time to secure a jury, the attorneys agreed to try the cases collectively.

The court room was crowded and about the bluest thing present was the smoke that issued from a half a hundred stogies. Not a soul was in sympathy with Haver's recent "discovery" in the statute books. The case was looked upon as a farce, pure and simple.

NEWS FROM THE FRONT

ITHACA, N. Y. (Special).—"Keep a little memory of me; I'll be back."

J. A. Dubray, former camera man for The Whartons at their Ithaca studios, left the foregoing message when he departed three years ago to do his bit on the firing line for France. And he still is sticking to the statement. Somehow or other, he feels and knows that he will live to see the day when he once more will be in the studio at Ithaca, gringing a camera. But the way there is a hard one.



"THE NEGLECTED WIFE."
Ruth Roland in Pathe Serial.



"THE WORLD AGAINST HIM."
Wallace Reid in Morosco Film.



GAIL KANE.
In "The Serpent's Tooth"—Mutual.

THE EVOLUTION OF AN IDEA

Benjamin Chapin Tells of the Conception and Development of His Characterization of Abraham Lincoln

By ALISON SMITH

IT would be difficult to imagine anything more incongruous than the vision of Abraham Lincoln at home in a luxurious New York hotel in the Spring of 1917. When I entered Mr. Chapin's suite at the

"I began by devouring biographies of Lincoln at the age when every youngster expects to become President," he told me. "The more I read, the more convinced I was that he was the greatest, kindest, all-round hero a little boy ever worshiped and comparison with other great men in history only turned me cold with disgust. Later, while at college, the dramatic possibilities in the character appealed to me and I set about to launch a series of plays grouped around one of the most tragic and most human figures in history. In my search for actors, I had difficulty in finding a man who combined the physical characteristics with a proper understanding of the personality, so I began experimenting with the role myself. Make-up, association with the idea and the development of an accidental likeness did the rest."

Screen an Effective Medium

After the remarkable artistic success of the "Lincoln Cycle" now playing at the Strand Theater, in which he impersonates both President Lincoln and Tom Lincoln, his father, Mr. Chapin feels that in the moving picture he has found the most effective means of expression for his work. "There is a certain detached element about the screen play that lends itself perfectly to the illusion I try to create. When I first began the work, I was faced with the usual prejudice arising from the impersonation of a character which has so endeared itself to the public that any representation of it on the stage seems almost a sacrilege. This is a perfectly natural feeling and quite justifiable if the impersonation is made so literal that there is grave danger of unconscious burlesque. Instead of placing undue emphasis on concrete details, I try to give an abstract presentation of the Lincoln personality much as a statue or a painting would give it, and no one objects to those—although some of them deserve it," he added with a wry smile. "This very abstract quality is given on the screen as nowhere else and I have in addition the immeasurable advantage of a background amid the actual scenes where the real Lincoln lived out his own life drama. I feel that the screen possibilities are limitless," he added simply.

A Research Work

It is obvious that Mr. Chapin regards his work more in the light of research than as a specialized actor with a favorite role. Most of his investigation of the Lincoln literature was done at the University of Chicago—a far cry from the little log schoolhouse. We talked of the various characters in history that possess a particular dramatic value and he told me something of the difficulties surrounding their presentation on the stage or screen. "Strict consistency is hard enough to achieve even when the plot is pure fiction," he said, "but when the principal character must conform to historical fact and still keep its dramatic quality, the trials of the producer are doubled. Nothing short of the years spent in delving into facts of the Lincoln era could give the accuracy of detail and the general atmosphere in these plays which the audience as laymen feel but cannot analyze."

On leaving, as he rose to take me to the door, the illusion returned in full force and I began again to feel like a Civil War mother. My last glimpse confirmed the impression of a simple, rugged Lincoln statue by St. Gaudens framed in the ornate doorway of a modern hotel.

STRONG FEATURES ON PATHE JUNE 10 PROGRAM

Nine Varied Releases on the List—New Pearl White Serial on the Way—General News

Sixteen reels of well-balanced and novel screen entertainment are included on the Pathe program for June 10 week. It contains a Gold Rooster play described as another "Kick In," two strong serial episodes, a two-reel Max Linder comedy never before released, and a number of interesting "Little Features."

Mollie King appears as the star in "Blind Man's Luck," written by George B. Seltz, famous as the author of "The Iron Claw," and directed by George Fitzmaurice. The splendid cast supporting her includes Earle Fox, remembered for his fine work in leading roles with Lasky and opposite Norma Talmadge, Alice Joyce and Petrova.

Ruth Roland is starred in the fifth episode of "The Neglected Wife" serial entitled "The Crisis."

Mollie King again appears as a star on this program in "The Face of the Stranger," the thirteenth episode of "Mystery of the Double Cross," produced by Astra under the master direction of William Parke.

Linder Comedy

Especially timely is the release by Pathe of "Max Plays Detective," a new two-reel comedy featuring Max Linder.

Harry Myers and Rosemary Theby, the celebrated team of funmakers, appear in a new comedy.

The Combline Scenic Pictures are now released under the main title, "Know America," instead of "Know America, the Land

We Love." The eleventh release "Along the Rio Grande" is shown on this program. With all the resources of the nation mobilized, every part of our country becomes more interesting to the other parts. That is another reason why these scenic pictures are so valuable. This release shows life along the Mexican border, where our troops were stationed.

The International Cartoon and scenic split-reel release is "Happy Hooligan"—"Around the World in Half an Hour," and "The Forbidden City of Peking, China." Hearst-Pathe News No. 48 and No. 49 complete a strong program.

New Serial for Pearl

Announcement is made by Pathe that a new serial starring Pearl White, the serial queen, is now being produced by Astra for release some time in September. "The Fatal Ring" will be the title of this serial.

George B. Seltz, author of some of Pathe's greatest serial successes, is directing "The Fatal Ring."

The serial is adapted from a series of stories by Fred Jackson, which appeared in one of the popular magazines.

"The Neglected Wife," Pathe's latest serial, will be shown for a full week's run in the Pantages houses in Portland, Seattle, San Francisco, and Los Angeles. Pathe announces that negotiations are also under way to show this serial for a full episode each week in the Pantages houses in Spokane, Tacoma, Oakland and Sacramento.

MAD MONK TO BE FEATURED ON SCREEN

Iliodor Pictures Production to Be Directed by Herbert Brenon —Is Story of Russian Revolution



SCENE FROM "DOWNFALL OF THE ROMANOFFS." Directed by Herbert Brenon and Featuring Iliodor.

The Iliodor Picture Corporation, recently chartered at Albany, has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a vast and significant drama of the Russian revolution which will be presented in a few weeks as the biggest States rights attraction ever offered in films.

This drama of the overturn of a nation's rulers and the establishment of human liberty is being made under the title "The Downfall of the Romanoffs" and Iliodor, the fugitive monk who was the spiritual adviser of the Czar Nicholas is the featured player.

Iliodor's own story of the intrigues and scandals of the Russian court is now appearing in more than 300 daily newspapers throughout the United States and this gives Herbert Brenon's picture advance national publicity of greater scope than any other State rights picture ever obtained.

"The Downfall of the Romanoffs" has been under way at Mr. Brenon's New Jersey studios for the past two weeks and so well was all of the preliminary work on the production done that it will be rushed to speedy completion.

A cast of remarkable brilliancy, as yet to be announced, surrounds Iliodor, and a woman who has been the sensation of Paris

and other continental capitals will have the most important feminine role.

Just as Herbert Brenon was completing "The Lone Wolf," his latest production, the Iliodor Picture Corporation submitted its proposal to him to make this production and present it to the American public under his name and auspices.

The consent of the directors of the Herbert Brenon Film Corporation and of Lewis J. Selznick was obtained after much persuasion and only because Mr. Brenon himself enthused so much over the possibilities of the story that he would have felt keen disappointment had he passed the opportunity by.

Great attention has been paid to the scenario of the picture Herbert Brenon is making. Several noted authorities have assisted in the writing and arrangement of the story under Mr. Brenon's personal direction. Mr. Brenon lends all the weight of his skill and authority to this picture and it will be announced under his name and presentation on all of the advertising and publicity, though owned by the Iliodor Corporation.

Alexander Beyfuss is president of the Iliodor company; E. Schay is secretary and treasurer, and John M. Zwickl and J. Dehan are directors. The offices of the company are on the fourteenth floor at 729 Seventh Avenue, New York city.



MADGE KENNEDY AND RALPH MORGAN. In a Goldwyn Picture.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



GETTING READY FOR PENNSYLVANIA CONVENTION

Exhibitors of Quaker City Working Faithfully

PHILADELPHIA, Pa. (Special).—The exhibitors in Philadelphia are all hustling. They have promised to make the coming State Convention of the Exhibitors' League of Pennsylvania the best ever held, and from the way they have been going at things, it certainly looks as though they would keep their word.

The entertainment committee announces that it has obtained splendid talent for the occasion, spaces for the program and for booths at the Exposition are being reserved at a fast rate. In fact, so great is the demand for floor space and program that the committee in charge of this work expects to have the entire allotment distributed before the first of June.

The American Fotoplayer Company has kindly offered the finest fotoplayer on hand for the use of the exhibitors during the three Convention days, while the services of at least a half-dozen of the best organists in Philadelphia have been offered for the occasion. In addition to this a twenty-piece orchestra will help supply the music to make the dancers feel more at home.

A ladies' reception committee has been appointed consisting of: Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. M. Greenberg, Miss M. Reeves and Miss M. Strain. These ladies will take full charge of entertaining the wives of the delegates. Many interesting affairs have already been arranged.

A levy of the prettiest girls in the Quaker City has already been chosen to attend the booths at the Exposition.

C. H. GOODWIN.

ON LOCAL SCREENS

THE STRAND.

B-n-j. Chapin, known for years as "The Lincoln Man," has done a very great thing for humanity in his perpetuation of the character of the Martyred President, in his "Lincoln Cycle," which is shown this week at the Strand Theater. To the great work of portraying Honest Abe as he really was, Benjamin Chapin has devoted many years of his life—years of great anxiety and struggle. This remarkable cycle is composed of four distinct features, "My Mother," "My Father," "Myself," and "The Call to Arms," combined in one master production.

The Topical Review contains the latest American and European news pictures. The Strand Concert Orchestra will play the "Southern Rhapsody" and also render appropriate incidental music to the themes projected on the screen.

THE RIALTO.

Ethel Barrymore in "The Call of Her People," a Metro photoplay made from Edward Sheldon's drama, "Egypt," is the featured pictorial attraction at The Rialto this week. Miss Barrymore plays the picturesque role of a gypsy girl. "The Land of the Rising Sun," a series of exquisite animate photographs of Japan and the Japanese, is shown as an added attraction for a number of weeks; they began last Sunday.

"AS OTHERS SEE US"

Madame Petrova was present at the Rialto to see Mr. Rothapfel's first presentation of her latest picture, "The Undying Flame." She expressed herself as both flattered and surprised at the elaborate nature of the presentation which her first Paramount photoplay had inspired.

Norma Talmadge, another screen star, was on hand the same night to see the Petrova picture.

CHILDREN'S SHOWING AT STRAND

On account of the exceptional educational value of the "Lincoln Cycle," in which Benjamin Chapin is seen on the screen, in the role of Abraham Lincoln, at the Strand Theater this week, Manager Harold Edel has arranged to give a special morning performance for children Saturday morning, June 2, at 10 o'clock, at reduced prices.

THANHOUSER BELIEVES IN FILM CRITICISMS

Producer for Pathe Opposed to Reversion to "Take-It-or-Leave-It-Booking"

Edwin Thanhouser has small faith with the plan to abandon the special critics' showings now given on features before release to the theaters.

"Yes, I have heard of this agitation," said the head of the Thanhouser-Pathe studio, "but I believe the present policy of advance critics' showings will be adhered to by the majority of picture producers."

"The reason is that the exhibitors do go by the trade press criticisms. It is true that a few years ago film reviewers were pretty largely synopsis writers. That was because the program situation of the time left the exhibitor no choice as to individual pictures, and a tip one way or the other from his trade paper didn't help much. What is the value of a tip if you can't profit by it? Accordingly there was no call for keen criticism and the trade press didn't waste space on it."

Position Changed

"With the break-up of the old program conditions, the exhibitor's position changed. He could show what he wanted, and when

he wanted it! Trade press criticisms rose to the occasion and the present high level was attained. Expert reviewers developed and exhibitor readers came to swear by their opinions. Wise managers would not book a picture until the favorite reviewer had been consulted."

A Better System

"And isn't it the better system? Who wants to go back to the old days of take-it-or-leave-it booking? And as long as the exhibitor is free to book what he wishes, trade press criticism will be a booking factor. I for one will assist no effort to lessen the effectiveness of such criticism by holding back its publication until the release of a picture. I want every exhibitor to know the press opinion of Thanhouser-Pathe pictures long enough before release day to book them, if worthy, or pass them up, if unworthy. I ask this in my own interest because it keeps our own standard high to know that if we make a poor picture, exhibitors shall be told of it far enough ahead to seriously affect its bookings."

NEW THEATER AT ANN ARBOR

ANN ARBOR, MICH. (Special).—The new theater and arcade that has been building the past six months was opened May 15 at a cost of \$50,000. It is the prettiest theater in Ann Arbor, seating 800 people. It opened with feature pictures, with the new \$7,500 organ. The entrance to the theater is on Main Street, with the box office on the left of the entrance. The lobby runs back fifty feet, with five small stores in the entrance to the theater. Twenty fine offices are on the second floor. The decorations are in rose, gold and white. All the latest ideas for a new theater have been worked out. The New Weurth has a good size stage and can play vaudeville, pictures and small attractions. It is said by theatrical men to be one of the finest theaters in the State of Michigan. This is the second theater Mr. Wuerth has built in Ann Arbor, the other being the Orpheum.

DEWITT C. MILLEN.

JUNE 4 PARAMOUNTS

Wallace Reid, Myrtle Stedman and Vivian Martin will be the stars in two Morosco features, which will be issued by Paramount the week of June 4. Mr. Reid and Miss Stedman will be seen in a very clever mingling story, called "The World Apart," while Vivian Martin will add her inimitable charms to the success of the production entitled "Giving Becky a Chance."

Surrounding these two features for this week will be the sixty-ninth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventieth of the series of weekly trips around the world, personally conducted by Burton Holmes, entitled "Surabaya—The Busy Burg of Java," and Victor Moore's Comedy "Bungalowing."

Working a Transformation

There is so much calculated to inspire others to "go and do likewise" in the following article from Weekly Review, of Atlanta, Ga., that we take pleasure in reprinting it for the benefit of exhibitors who may not have read it. The article, entitled "Aladdin and the Lyric," shows what one progressive showman did to make a real theater one of what might have been considered a hopeless proposition.—Editor).

Aladdin was supposed to have been a wonder in the little stunts of transformation, but if that worthy Rainbow had anything on Jake Wells and his allies when it comes to converting a drear place into a garden, then some one with more imagination than most of us, will have to step up and tell about him. We're going to tell what happened to the Lyric theater, Atlanta, in the way of spring house-cleaning.

The Lyric is one of Atlanta's theaters that has been popularly termed a stepchild. Poor thing—she was a really truly child all the time, and to-day, and henceforth until Time shall change, she has come into her own in the smartest, gayest of spring glory. For general charm, unique defeat of unusually obstinate architectural hindrance, and a gorgeous, alluring bid for popular attention, we have never seen a more perfect expression than the present Lyric theater.

For instance: Mr. Wells started not only outside of the theater, but in the neighborhood of the building, to create atmosphere that should make folks feel sort of fond of themselves for choosing to come to the Lyric. Across one street, a discouraged

sort of house was treated to a coat of harmonious paint, flower-boxes were placed at the windows, and the ground-spots converted from barren dirt into cheerful grass. Across the other street an unsightly vacant lot was made to serve as backing for a sort of pergola, all trelliswork, flowers, and green live things. Carnegie Way, formerly never noted for its brilliancy, is now about the prettiest, brightest street in town—in its two blocks from Peachtree to the theater—for on both sides of the street, two-pronged lights hold up their heads and shine the way to the theater. That's getting folks into the notion!

The theater has heretofore been burdened with a great, big, overgrown lobby that no one seemed to know just what to do with. That is, no one until in the natural cycle of events, it came to the attention of Mr. Wells.

It has been transformed into a veritable Garden of Japan. You step from the walk past boxed shrub-trees up to the ticket-office, where you are served tickets via the cheeriest smile that ever smiled from an Atlanta box-office! Then—with a sort of glad feeling—you step into the lobby!

To Charlie Cadwalder, expert scenic artist, more than ordinary credit is due for the colorful, altogether artistic transformation of the lobby. Dainty Japanese scenes hem one in from all sides. The walls start the notion by depicting the quaint houses, the flower-heavy trees, and the wondrous blue skies of Japan, while the little country comes right on dancing off the walls into the decorations of the entire garden. Wisteria and cherry blossoms hang tantalizingly over one's head, cleverly fashioned wall-baskets hold the eye with such charm that one must stop to scent the blooms, while big fans, several fine panel-sketches, and the wicker furniture of the place, keep one entirely locked in the spell of Nippon. The entrances front the out-of-doors as well as into the theater, are real Japanese, while over the main entrance cunning little Japanese windows and flower-boxes make one vow that in a minute or so almond-eyed Japanese beauties are going to come a-peepin' out. But shucks! If you investigate, you will find contracts, and publicity matter, and Patimas! The offices of the theater are there.

There are ten canaries in wicker cages stationed in the lobby, that vie with a big musical instrument in affording harmony between performances and before. To the left of the entrance, is a charming gray-and-pink Lounging Place for Feminine Patrons, the furniture in gray wicker upholstered in cretonne in rose shades.

Great floor-lamps are stationed throughout the lobby, from which rose-and-gold-glowa cast radiance and "complexion" over patrons.

In the theater a general decorative scheme of two tones of gray and light raspberry has been carried out. The grand-drapery, Tenser, Tormentor, and front valance of the proscenium arch are all done in the Urban style of art, in the rose and gray tones.

An eight-piece orchestra, and a big automatic instrument, comprise the music, ably and characteristically directed by the one and only Chris Mathewson!

It is hard to put on paper just the appeal of the Lyric Theater in its new dress! We have written this long story about it in the hope that when you, Mr. Exhibitor, come to town you will find time to drop down there and look around. You can get more suggestions for effective decoration of theater and lobby there, than any place we know of. And in the face of what Mr. Wells and his men had to combat, the result is one of the "Marvels of the Month!"

OREGON EXHIBITORS STAGE BALL AT PORTLAND

Margarita Fischer Guest of Honor at Elaborate Affair

PORTLAND, ORE. (Special).—The Motion Picture Exhibitors' League of Oregon staged an elaborate film ball at the Multnomah Hotel on the evening of May 30. Margarita Fischer, Portland girl, who has won fame on the screen, was guest of honor. Many other stars were in attendance.

The ball was held in conjunction with the state convention of motion picture men in Portland, May 29 and 30.

The Multnomah Hotel was convention headquarters for the moving picture men, who came from all over the state to attend this first annual convention of the Oregon league. Matters of vital interest to the motion-picture showmen were considered at the convention. The method of meeting the war tax on theaters, which it is expected will amount to more than sixteen and two-thirds per cent of the total box office receipts of all theaters, was discussed.

Charles W. Meighan, president; E. J. Myrick, chairman of the executive committee, and J. J. Parker, treasurer, arranged the affair.



UNIQUE LOBBY DISPLAY FOR PARAMOUNT ARBUCKLE COMEDY.

E. C. Bostick originated and used this in the Merrill Theater at Milwaukee, upon the showing of the first run of the "Butcher Boy," the first Paramount comedy in which "Fatty" Arbuckle appeared. The life-sized picture of Mr. Arbuckle was a cut-out from one of the three-sheets which Paramount issued, pasted upon a heavy cardboard block. The hams and bacon are stuffed displays, and the lard cans and sausage boxes are empty.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

Hobart Henley Tells How He Obtained Results with Children in "Parentage"

"I BELIEVE that children do better and more realistic work in films than adults," says Hobart Henley, who wrote and directed the great thought picture, "Parentage," which will soon make its bow to the trade.

This criticism bears considerable weight because it comes from a director who, while he is among the more recent successes, has



Hilton Studio.
MATTY ROUBERT.

put some of the finest children "stuff" in his forthcoming production that has ever been seen on the screen.

Children play a very important part in his latest production, for the whole story hinges on the influence parents have upon their children and the children of their children. Therefore when it came to selecting his juvenile actors Henley had to proceed with great care.

Henley was fortunate in securing Lois Alexander, who is known as one of the best child actresses in pictures and has gained a large following of admirers during the past two or three years. To play opposite her he engaged Matty Roubert, probably the greatest boy actor in the industry, who has been featured in more roles than any youth of his age. These two youngsters add a great deal to the success of this super-feature.

"Those who have seen the picture have asked me how I managed to get such a large group of children to act so naturally for me," said Henley to a representative of the Mignon the other day. "I will admit it was no simple task. But I must also confess that I had less difficulty in making them understand what I wanted than I have experienced with big actors and actresses at times."

"I had a big job trying to secure the various types for the school-room scene. It took me two weeks to get that crowd of fifty children together, and I got them by making a thorough canvass of the East Side of New York. I didn't dress them for their parts, and they had but little make-up on. I wanted them just as I found them; just as they looked when they went to school each day. The result is that the boy with the dirty face was not acting, but was living the role I gave him."

"The scenes were taken without the children's knowledge that I was turning the camera on them. I rehearsed them with a sternness which made them think they were actually in the school-room. The 'set' was copied true in every detail, and after two or three rehearsals the pupils seemed to catch the atmosphere of the place to such an extent that they felt fully convinced they were in a public school-house."

"For example: When I told Matty Roubert to enter the cloak-room with Lois Alexander and to assist her with her cloak and books he did it naturally, for he believed I was rehearsing the scene. If I had told him the camera was actually taking the scene both would have become self-conscious and tried to act it out."

"In this scene I needed a youngster who should act as a rival of Matty Roubert. He must be a good boy, shy and modest, and yet childishly in love with Lois Alexander. I gazed over the group and discovered just such a type. If that chap had known I was actually 'shooting' him instead of rehearsing him he would have killed that scene. He was great, and the way he approached the little girl, naturally, was just the effect I was looking for."

GOLDBURG ON TOUR FOR FROHMAN PICTURES

President Sherrill Explains Plans for Service Department

In conformity with the recently adopted policy of the Frohman Amusement Corporation to assist the State rights buyers of super features produced by that company, President William L. Sherrill announces the completion of his plans whereby he is now prepared to put into effect a practical service in the matter of exhibition of the Frohman Corporation's productions.

"I have been working on a detailed plan ever since the completion of our last production, 'God's Man,'" said Mr. Sherrill, "and our service department commences operations beginning with that production. For this special service department we have engaged Jesse J. Goldberg, whose successful activities in the motion picture industry is well known through all circles."

"As a part of our plan of operation, Mr. Goldberg has left on an extended tour of the United States, planning to stop off at the following exchange centers: Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Omaha, Des Moines, St. Louis, Kansas City, Mo., Wichita, Denver, Seattle, Portland, San Francisco, Los Angeles, Waco, Dallas, Birmingham, Atlanta, Louisville, Boston, Montreal and Toronto. He will interview all of the reputable and responsible State rights buyers in each of these cities, essentially for the purpose of discussing in general, methods of booking and exhibition and to render such other assistance as may be requested of him. "I feel," Mr. Sherrill further said, "that since our institution is devoting its endeavors to the production of super-motion picture attractions, that these productions merit and assuredly deserve this unusual attention which have actively begun."

Mr. Goldberg's trip will extend over the better part of the next three months. He will be kept constantly advised of the progress in our production department and our plans with respect to forthcoming productions, the details of which I am not prepared to give publicly at this time, excepting to say that we have selected a story and are giving it a treatment and a cast which form a most unusual and exceptional combination, definitely assuring us of a worthy successor to 'God's Man.'"

COMPANY TO MAKE AND EXHIBIT ITS OWN PICTURES

"Daniel Deronda" First Film, Ready Aug. 15

An interesting announcement comes from the office of Irwin Rosen in the Fulton Theater Building.

Mr. Rosen, who has been connected with several theatrical productions during the past three years, has organized a new company to be known as the Progress Feature Picture Company. Associated with him are several men of wealth in the city who have never before been connected with either motion pictures or the theater.

The Progress Feature Picture Company will not only be its own manufacturer, but its own exhibitor. Roy L. McCardell is one of the heads of the new company and will have entire charge of the scenarios.

The first picture to be produced and exhibited by the new company will be an adaptation made by Mr. McCardell of George Eliot's masterpiece, "Daniel Deronda." The picture will be shown simultaneously in several of the larger cities of the country, a Broadway theater having been secured for its showing in New York on Aug. 15.



"THE SUBMARINE EYE."
Williamson Brothers.

FOX BOOKING KELLERMANN FILM

"Daughter of the Gods" May Be Secured by First-Class Theaters for Summer Season

An announcement interesting to all theater managers comes from the Fox Film Corporation's office. It is to the effect that the famous Fox \$1,000,000 Annette Kellermann film production, "A Daughter of the Gods," will be played during the coming Summer, and the season of 1917-1918, at prices ranging from 25 cents to \$1. For theaters which show only first-class productions, with capacity of not less than 1,000, managers have the opportunity of securing one of the greatest box-office attractions ever offered the public.

Advantages of Picture

It is pointed out that "A Daughter of the Gods," with its wealth of advertising already received, and with the minimum of expense required to put it on, offers more extraordinary advantages than now had with the regular road attractions. And, instead of keeping the playhouse dark during the Summer, after the regular road productions are taken off, here is the opportunity to still further please the public and at the same time realize unusual box-office profits.

There are tremendous advertising possibilities in connection with "A Daughter of the Gods" and Annette Kellermann, which fact the wise theatrical manager will not overlook. And thousands of dollars are being expended by the Fox Film Corporation to foster and keep alive the advantages which expensive publicity has brought the famous film picture. And the manager has but to bear in mind the extraordinary success of the production elsewhere to appreciate the opportunities that the latest Fox announcement provides.

Long Runs

The run of forty weeks in New York, twenty-two weeks in Chicago, eighteen weeks in Philadelphia, fourteen weeks in Boston, eight weeks in Pittsburgh and seven weeks in St. Louis are eloquent and convincing arguments from a box-office stand-

point, and cannot be overlooked. The booking office of "A Daughter of the Gods" makes it explicit that percentage terms only will be given, and that it positively will not play at less than \$1 top. These decisions have been reached by the Fox management to insure the standard of excellence so rigidly observed in the past.



ANNETTE KELLERMANN.
Star of "Daughter of the Gods."

SCANDINAVIAN FILM DEALERS LOCATED IN NEW YORK

War Brings About Transfer of John Olsen and Co.

One of the important shifts in conditions that the war has brought about is shown in the presence here of John Olsen and company, the foremost film dealers of the Scandinavian countries, who have just opened offices in the Times Building and will transfer their London representative to this country for the next few years.

Olsen & Co. of Copenhagen and London, represent the three largest renting concerns in Sweden, Norway and Denmark, including Fotorama, the Swedish Biograph and the Scandinavian Film Central.

The first purchase they made after their arrival in this country last week was to take over the Scandinavian rights for D. W. Griffith's productions, "Intolerance" and "The Birth of a Nation." These will be sent through the Norse countries on touring arrangements very similar to the manner in which the Griffith productions have been handled in this country.

Olsen and company are exclusive buyers for the big Scandinavian firms mentioned and will be in the American market from now on for the rights to circuit film productions. John Olsen, the head of the firm, arrived last week, accompanied by O. Hemberg, of the Swedish Biograph, and Ernest Mattson, who has been their London representative. The latter will remain in this

country and will have charge of the American offices in the Times Building. After completing the deal for the Scandinavian tours of "Intolerance" and "The Birth of a Nation" Mr. Olsen will return to Sweden and arrange for the American invasion of those countries.

"AUCTION BLOCK" TO BE READY FIRST OF SEPTEMBER

Number of Unique Scenes in Rex Beach Picture

With the taking of a big gambling house raid last week the final studio scenes of "The Auction Block," the second production of the Rex Beach Pictures Company, were completed and there remains only a steel mill scene which will be taken in Pittsburgh within the next few days. When this has been done, Director Trimble will start at once in his task of cutting and titling the picture, which will be ready for exhibitors September 1.

"The Auction Block" has a number of big sensational scenes including an exact reproduction of the famous Ziegfeld Midnight Frolic with the show going on and the audience present. Another sensational scene is the chorus girl dinner, given by a Pittsburgh millionaire, which reveals New York's "fast set" at their merriest.

A phase of "The Auction Block" which will cause unusual interest, is that a number of characters are founded on famous Broadway figures.



LOUISE GLAUM,
Ince-Triangle.



"SYLVIA OF THE SECRET SERVICE."
Pathe, Featuring Mrs. Vernon Castle.

Editorial Observations

By Adam Hull Shirk

LASKY OFFERINGS ARE MANY AND VARIED

Several Noted Stars to Appear in New Films

Among forthcoming Lasky-Paramount pictures are noted many important artists in plays seemingly of exceptionally interesting character.

Following Margaret Illington's tremendous success in her motion picture debut in "The Inner Shrine," the Lasky-Paramount star will be presented in Basil King's celebrated novel "The Inner Shrine." Both of these productions were staged under the direction of Frank Reicher who has supplemented a successful stage career both as actor and producer by his clever direction of Lasky productions during the current year.

In support of Miss Illington in her second picture, the producers have assembled an exceptional cast which includes Hobart Bosworth, Elliott Dexter, Jack Holt and Madame D'Julia. The adaptation of the novel was prepared for the screen by Beatrice C. De Mille and Leighton Osmun who have made a number of the most successful recent Lasky productions.

Sensue Hayakawa, the celebrated Japanese actor who has starred in a number of highly successful Lasky-Paramount pictures, adds another characterization to the already lengthy list which he has presented upon the screen when he plays the Mexican bandit in "The Jaguar's Claws." Hayakawa has been seen as a Japanese, a Chinese, a Hawaiian, an East Indian and an American Indian in various Lasky pictures, but this is the first time that he has ever donned sombrero and chaps.

The story of "The Jaguar's Claws" was prepared for the screen by Beatrice De Mille and Leighton Osmun and directed by Marshall Neilan. The cast includes Marjorie Daw, Fritzie Brunette, Mabel Van Buren, Tom Moore and Tom Forman—one of the strongest assemblages of players which has ever appeared even in a Lasky picture.

The first production directed by Lou Tellegen will be an adaptation of George Broadhurst's famous play "What Money Can't Buy," starring Jack Pickford and Louise Huff. The scenario was written by Beulah Marie Dix, the celebrated playwright who has made a number of exceptionally successful adaptations for the Lasky company as a member of its photoplay staff. In addition to Jack Pickford and Louise Huff, who recently won pronounced success in the adaptation of Gene Stratton Porter's novel "Freckles," the cast includes such distinguished actors as Hobart Bosworth, Raymond Hatton, James Cruze and James Neil.

NEW PHOTOGRAPHIC FEATS

In filming the pictorially beautiful prologue for the Corona Cinema Company's production "The Curse of Eve," which contains a modern story introduced by a Biblical prologue dealing with the creation of the world, the cameraman, Wm. C. Thompson, has introduced several feats of motion photography never before accomplished.



TAYLOR HOLMES.
With Essayay.

It is gratifying to learn from no less authoritative source than Burton Holmes, the noted traveler, lecturer and author, that improvement is noticeable in film conditions abroad despite war conditions and that the demand for American pictures is constantly on the increase.

Elsewhere in this issue are printed excerpts from a letter by Mr. Holmes to a Paramount official, in which he states that there are now many more theaters in foreign countries for pictures than were to be found a few years ago and that American methods are being adopted in the majority of cases. He found that courteous treatment of patrons is the rule in these houses.

"It has been the American influence in the motion picture industry that has brought this all about in the foreign countries," writes Mr. Holmes, from Sydney, Australia. Business, he also declares, is generally excellent.

This should be a most encouraging bit of information for exhibitors here, who may have become depressed over the possible results of the international conflict. In fact, the statement is frequently borne out by the Government reports of various countries. In Scotland, for example, the picture business is growing steadily.

A well known film man stated recently in the columns of the Mirror that greater attention to the foreign market on the part of producers would be well worth their while.

While certain restrictions and unusual difficulties are unquestionably resulting from the war, the fact remains that the people must be amused and in this direction the pictures have an actual duty to perform.

A recent announcement by one large producing organization in this country that it would make sweeping changes in its policy, putting out principally pictures of a cheerful character, is in line with the conditions which have developed as a result of war times.

Now is indeed the "appointed time" for those engaged in the making and exhibiting of motion pictures to become unusually active and to adopt methods essentially suited to the present-day exigencies.

"If eyes were made for seeing,
Then beauty is its own excuse for being."
—Emerson.

THE proprietor of a theater on the East Side of New York, in the heart of the ghetto, discovered, probably somewhat to his surprise, that by playing high class pictures—in this instance, Paramount productions—his patronage increased and the people signified their approval substantially. All about this theater were other houses plastered with flamboyant posters advertising so-called sensational melodramas or hectic problem plays. Doubtless the most sensational part of these pictures were the posters, but there are some producers who will persist in turning out this sort of stuff just as there are patrons of the films who will continue to pay to witness pictures of that sort. For the most part the films are innocuous enough, but, compared with really artistic photodramatic offerings, they are as a rule by no means edifying. It was a brave man who first ate an oyster and perhaps the theater manager who tried out the better class pictures did so at first in fear and trembling. That he was justified in his determination to at least try proves that it is almost always possible, and certainly commendable, to lift the people up to a certain level rather than to play or write down to theirs.

"If he does really think that there is no distinction between virtue and vice, why, sir, when he leaves our houses let us count our spoons."—Samuel Johnson.

We all become blasé—at least occasionally—and pretend that the homely, commonplace, not to say trite, things of life do not

affect us. We are very liable to wax sarcastic or satirical over the picture plot which embodies the old home idea and the gray haired mother waiting patiently for her wandering son. But if we are human—and most of us are in spite of all our pretense—we feel a certain, deep-down satisfaction when the prodigal does return and the old mother takes him in her old arms and presses his bronzed cheek to her wrinkled one, and weeps tears of pure joy. It's just possible there will be a "suspicion of moisture," as the writers say, in our own eyes.

As long as the sentiment rings true, it will also ring the bull's-eye in our hearts. It may be trite, it may even appeal to many of us as mawkish or maudlin. But there is liable to be in such criticism just a bit of self-consciousness. We like to appear more or less cynical, a great many of us at any rate. The blasé attitude is a favorite affectation. But the surest test of a person's real wholesomeness of heart and mind is the fact that he is still capable of being moved by simple appeals to the emotions. When the would-be case-hardened critic wipes away a furtive tear in the grateful darkness of the projection room and tries to explain the traces afterward by complaining that the film hurt his eyes and freely condemning the careless operator for letting the picture flicker or jump—if you see through his shallow subterfuge, you may make up your mind then and there that he won't rob any safes or break any trusting hearts—that he's still a human being. We are all a lot of children, in spite of our pretense. When we have completely outgrown the ability to respond to simple things, it is a very good time for our friends to begin keeping an eye on our doings. As the poet has it—

"For never anything can be amiss,
When simplicity and duty tender it."

SAID Col. Wm. N. Selig, recently, in announcing the "World Library," which has displaced the Selig-Tribune:

"We need more pictures of the educational variety." This sentence, which comes with added force from the lips of one of the pioneers of the motion picture industry, could be taken as the text of a lengthy dissertation. There is not the slightest doubt of its truth. And it would probably surprise many producers could they hear the comments in the audiences of picture houses concerning educational features. It is quite a common thing to catch such remarks as this, when an educational subject is announced on the screen: "That's what I like—you feel as if you were really learning something when you see pictures like that!"

In hearkening to the voice of the "fan," with the incessant clamor for more films featuring so-and-so, we are prone to lose sight of the great, steady, mass of legitimate screen patrons who are really edified by good educational pictures, travel films, natural history or scientific subjects, etc.

We do not mean to belittle the importance of good photoplays, comedies, etc. They have their place and will retain it—at the head of the list, for the screen is primarily to entertain and amuse.

But variety is the spice of life and we believe that even the irrepressible and unskillful "fan" welcomes a change of fare. There should be more and more educational films, so arranged that they are relieved of dry and technical details, but telling a graphic story of some industry, portraying the life of bird, beast or insect, or visualizing the unfamiliar portions of the world as seen by the camera's eye. So in regard to Col. Selig's recent decision, we say, "More power to his elbow."

Things to be thankful for: Assemblyman Wheeler has announced that he will not return to the Legislature next year, and has said good-by to his associates.

VITAGRAPH SPEEDS UP PRODUCTION EAST AND WEST

Plan to Announce Releases Sixteen Weeks in Advance

At both Brooklyn and Hollywood Studios, Vitagraph is speeding up production work to the limit.

Every person connected with the production end of the company has been informed that enough pictures must be completed to allow the sales end of the organization to announce a list of releases at least sixteen weeks in advance. In order to attain this schedule it is necessary to finish on an average two five-reel features a week for several weeks.

During the last two weeks four five-reel features have been completed, have been criticized by the sales force and are ready for release. These pictures, which have been in the making for several weeks, are "The Soul Master," starring Earle Williams; "The Magnificent Meddler," co-starring Antonio Moreno and Mary Anderson; "The Question," with Alice Joyce and Harry Morey; and "The Maelstrom," featuring Earle Williams and Dorothy Kelly.

Other pictures well under way and which probably will be completed within the next two weeks are "Mary Jane's Pa," with Marc MacDermott and Mildred Manning; "A Son of the Hills," with Antonio Moreno and Belle Bruce; "Richard the Brazen," with Alice Joyce and Harry Morey; "Lincoln by the Nile," with Earle Williams and Corinne Griffith; "The Message of the Mouse," starring Anita Stewart; and "The Lady Sheriff," starring Antonio Moreno.

In order that V-L-S-E may keep its promises with the exhibitors of the country and rotate the stars in pictures it will be necessary for the production department to complete at least two five-reel features a week for several weeks to come.

PRESENTS GREAT PROBLEM

Pathe's "Neglected Wife" Serial Develops Much Interest

Ruth Roland is starred by Pathe in the fourth episode of "The Neglected Wife," entitled "Beyond Recall," and announced for release the week of June 3.

Reports from Pathe's thirty exchanges indicate that "The Neglected Wife" is booking with a rush because it is a great human interest story, written by Mabel Herbert Uner, the most widely read woman author in the world, because Ruth Roland is the star and because it is a Pathe serial.

Is it possible for a married man to honor and respect his wife, yet to lose all feeling of interest in and love for her and turn to another woman? Many people have discussed this question. Many women have thought their husbands were drifting from them. Many girls have dreaded that such would be the case if they married. "The Neglected Wife" deals with this subject in an absorbingly interesting manner and developments in the fourth episode are such that the exhibitor can justly expect a crowded house when it is flashed upon his screen. In this chapter, Mary for the first time realizes that her husband is untrue.

There are 1, 3 and 6 sheets, stock post card, lobby display stock 24 sheet, banner, novelties, and campaign books available on this chapter.

PATHE CLUB DANCE

Successful Affair Held at Delmonico's, with Many Present

Members and guests of the Pathe Club, including in their number the executive heads of the Pathe Company, members of the Home Office, Twenty-third Street Exchange and Newark Exchange organizations, stars, directors, and authors associated with the concern, met at one of the largest and most successful affairs in the history of the club, at Delmonico's last Saturday night, May 19.

A dinner dance was the occasion and the object announced in the constitution of the club, "to promote friendly intercourse, and to develop and strengthen social relations between the employees of Pathe Exchange, Inc." was achieved in a notable manner.

The officers of the club, all of whom were present are: J. A. Berst, president; Paul Brunet, vice-president; G. Bardet, treasurer; J. W. Kyle, secretary. The Board of Directors includes M. Ramirez-Torres, G. A. Smith, L. E. Franconi, P. A. Parsons and F. C. Davidson. J. W. Kyle was in himself an entertainment committee with an eye to every detail.

NEW SELIG TWO-REELER

Director Al Green is now engaged in producing a Selig feature in two reels, entitled "The Heart of Beaupers." The drama deals with life in the Northwest. Those in the cast include George Fawcett, Vivian Reed, Will Machin, Charles Le Moyne and Eugenie Besserer.

Pathé



To the Girls of America!
Are you a wife?
Are you a mother?
Are you a girl?
Are you a woman?
Are you a girl?
Are you a woman?
Are you a girl?
Are you a woman?



To the Girls of America!
Are you a wife?
Are you a mother?
Are you a girl?
Are you a woman?
Are you a girl?
Are you a woman?
Are you a girl?
Are you a woman?



Will \$2000.00 make your black house white?
PATHE is paying \$1000 for the solution of that national problem (THE NEGLECTED WIFE) to make your Black house White.



THE NEGLECTED WIFE
The Husband of America!
The Neglected Wife!
The Neglected Wife!
The Neglected Wife!

Eighty two of the leading newspapers of the country will publish these ads on

The Neglected Wife

It is the Pathé policy, by spending thousands of dollars in forceful advertising in the newspapers, to make it easy for you to do a large business with Pathé serials. The

\$2000.00

prize offer for the best solutions to life's greatest problem, marital unhappiness, will make the theatres showing Pathe's latest serial the most popular in their communities.

Produced by Balboa

ESSANAY ANNOUNCES CHANGED POLICY

Owing to War, Pictures Will Virtually All Be of Lighter Type, Says George K. Spoor

War conditions and the possible and probable effects thereof upon the public mind, have resulted in an announcement of sweeping changes in policy governing future releases by George K. Spoor, president of Essanay.

Practically all future Essanay features will be of the straight comedy or comedy-drama type. To make people laugh and forget their troubles—the suffering of their relatives in the war zone—will be the chief aim of these pictures. Acting along this line, Mr. Spoor announced he had purchased the rights to many stories by authors which have been written in the lighter vein. These will be pictured and put on the market as soon as possible.

Among the noted stars both of the screen and stage who have been engaged by Essanay to appear in these productions are Taylor Holmes, late of the stage production, "His Majesty, Bunker Bean"; Bryant Washburn, creator of the famous Skinner of the screen; Jack Gardner, one of the best known of musical comedy stars, who already has launched into a series of screen comedy-dramas of Far Western life; Marguerite Clayton and others.

Will Play Important Part

"Moving pictures will play an essential part in this great war in which our country is now engaged," said Mr. Spoor; "the sooner exhibitors come to a realization of this fact, the better they will be enabled to meet the demands of their patrons."

"I have just received elaborate reports from our offices in London and Paris. These reports cover the changes which the war has wrought in pictures in those countries. Whereas photodramas which tore at the heart and unfolded the depressing, vicious conditions of life were in vogue prior to the opening of the war, it is just the reverse now. The people have enough to depress them with the suffering which their kinsmen are undergoing on the battlefields. They demand pictures which will ease their minds momentarily. Comedy-dramas and straight comedies are what they want, and about the only pictures they will patronize."

"So it will be in this country, I firmly believe. Motion pictures will perform the same functions at home that the Red Cross will perform overseas, in the trenches. For while there is to be great suffering on the battlefields, there is to be just as great suffering at the homes of the soldiers here."

"It will be up to motion pictures to do a major part of stemming the swelling tide of depression which in all probability will seek a footing in this country, because motion pictures reach the greatest number of people in the widest range of territory, and will be more in demand now than ever before. In fact they come within reach of all."

Therefore exhibitors should be forewarned to provide their future programs with pictures of the lighter vein—pictures which will make their patrons laugh away their sorrows and fears of what may be happening to their loved ones across the seas.

"It is for that reason that Essanay will give preference in its productions henceforth to comedy-dramas and straight comedies—pictures which will cheer rather than add to the depression."

Short Films

"Because of the nerve-racking tension which this depression will instill into the public, there will be an increased demand for short productions. Many people will not desire to sit so long in theaters. To meet this demand, Essanay is preparing to release immediately its series of short productions, 'Do Children Count?' With the children in the public eye as the future citizens of the nation, I believe these pictures will be of vastly more importance in box-office assets than ever before."

The first of Essanay's features along this line will be "Filling His Own Shoes." Bryant Washburn will be starred in this picture, which is a screen version of Henry C. Rowland's novelette of that title. The story hinges on the adventures of an American shoe clerk in a Turkish harem. June 11 is the release date.

"Land of Long Shadows," the initial feature of the Western series, presenting Jack Gardner, will follow June 18.

"The Man Who Was Afraid," another feature starring Bryant Washburn, will come next. Then will follow, at the rate of approximately two per month, "Efficiency Edgar's Courtship," Taylor Holmes featured; "Skinner's Baby," presenting Bryant Washburn in the third of the famous Skinner series; "The Range Boss," the second of the Essanay-Westerns; "The Golden Idiot," "Lost Paradise," and others.

The Kleine-Edison-Selig-Essanay Service will release all films, and already has opened its bookings on them.

FINDS FOREIGN CONDITIONS IMPROVED

Burton Holmes, Globe-Circling Expert, Describes Recent Experiences Abroad

Film conditions abroad are vastly improved since his last trip, according to Burton Holmes, traveler extraordinary. Mr. Holmes, at the close of his lecture tour in this country some weeks ago, immediately set sail for foreign shores, for the sole purpose of obtaining new material for his motion picture travels, which are released exclusively by Paramount Pictures Corporation as the Paramount-Burton Holmes Travel Pictures.

Conditions in the film industry in every country that I have already passed through have improved wonderfully since last I was here," wrote Mr. Holmes to one of the officials of Paramount, from Sydney, Australia.

American Pictures in Demand

"There is a great demand for American pictures and there are over four times as many theaters in each community now than were here some years ago. The American manufacturer of motion pictures is so far in advance of any of his foreign brothers, that the salesman has no opposition when he talks of quality and service. There is a corresponding increase of advancement in the type of theaters and their modes of management also. They have gotten the American idea in its every detail, and when you walk into any of the theaters here to see a Paramount picture, you receive the same amount of courteous attention you would receive from the first-class houses on Broadway."

"It has been the American influence in

the motion picture industry that has brought this all about in the foreign countries. They have followed the modern methods of exhibiting to the last letter, and in many of the cities they rank with the best. You will universally find the manager at the theater, greeting his patrons when they come and sending them away with a smile, and, then too, they keep the atmosphere of their theater and their show clear, clean and pleasurable. There wasn't a single manager who was not pleased with the business he had been doing during the past year, and despite many depressing conditions, they looked for increased business this year."

Gets Fine Pictures

Mr. Holmes stated also that he had secured some very remarkable pictures of his travels, and that the results of this six-months' trip would far exceed his expectations. In all of his trips he has been going away from the "beaten path" and taking pictures of the interesting sights that the average traveler does not have the opportunity of seeing.

Being a great believer in variety Mr. Holmes will bring back to this country at the end of the Summer, the greatest assortment of pictures he ever collected. He knows through his twenty-five years of traveling that audiences like variety as much as he does, so it is a great variety of pictures that he will give his "fellow travelers" who journey with him each week in his weekly Paramount Travel Pictures.

A PATRIOTIC MOVE

Urge Liberty Bonds in Lieu of Advance Deposits

The following letter has been sent to all film exchanges by the Associated Motion Picture Exhibitors of Brooklyn, N. Y.:

"At a regular meeting of the Associated Motion Picture Exhibitors of Brooklyn, Local No. 3, Saturday, May 19, it was unanimously resolved that a request be made to all exchanges and manufacturers demanding cash deposits that in lieu of such cash deposits each respective exchange accept a Liberty bond or bonds in the amount of the required deposit as security for the contract; and that all cash now on deposit with the exchanges be immediately converted into Liberty bonds and such bonds be held as security."

"This being a patriotic step, which in our mind would greatly benefit both the exchange as well as the exhibitor, we think there should be no hesitation in your taking of this action. It is also our intention to give the result of this request considerable publicity in order that the exchanges might derive the benefit in consenting to do so."

"Kindly advise immediately as the time for subscription for these bonds expires June 15."

Beatrice Joy, one of the most charming young ladies in screen land who recently joined the ranks of comedienne, is making a tremendous hit in the Paramount single reel comedies produced by the United States Motion Picture Corporation under the production name of Black Diamond Comedies.

"THE WORLD APART"

Five-Part Drama by George Middleton, Featuring Wallace Reid and Myrtle Stedman. Produced by Morosco, Under the Direction of William H. Taylor. Released by Paramount.

Bob Fulton Wallace Reid
Beth Hoover Myrtle Stedman
Roland Holt John Burton
Clyde Holt Eugene Pallette
Rose de Bralay Florence Carpenter
Jack King Henry A. Barrows

"The World Apart" is written around the theory that true lovers are sure to meet and be united even if the whole world lies between them. At the beginning of the story, the heroine seems to have every handicap to prevent her from meeting the man she is destined to love, for, in addition to being already married, she is living in an Eastern city far from the mining camp where the hero is employed as superintendent. Her worthless husband is sent by his father out to the mining town to reform and, while engaged in robbing the company's safe, is shot by the hero who removes the ring which was given the other man by his wife. When the bride arrives, she finds that her husband has mysteriously disappeared and devotes herself to nursing the superintendent back to health. The discovery of the ring brings forth explanations and the girl is crushed by the realization that her hero is in all probability the murderer of her husband. The latter, however, turns up at the last moment only to be conveniently killed by the Sheriff, leaving the lovers free to accept the fact that fate had thrown them together.

Wallace Reid makes an exceedingly handsome and strenuous Westerner in his picturesque miner's outfit. Myrtle Stedman was the heroine and the remaining characters, especially the types about the mining camp, were well cast. There were several thrilling fights staged in a dance hall and the exterior of the mountains and winding trails were most effectively done.

Exhibitors should make the most of the basic idea that all the world cannot separate two lovers who are destined to be together. The two well-known principals in the play are well adapted for this agreeable and sentimental theory. A. G. S.

"WOLF LOWRY"

Five-Part Drama by Charles T. Dasey, Featuring William S. Hart, who Also Directed it With the Supervision of Thomas H. Ince. Produced by Triangle-Ince-Kay Bee for Release by Triangle.

"Wolf" Lowry William S. Hart
Mary Davis Margery Wilson
Buck Fanning Aaron Edwards
Owen Thorpe Carl Ullman

Self-sacrifice on the part of a man who has lived "rough" forms the theme of "Wolf Lowry" with the redoubtable William S. Hart, as the "Wolf"—a South-western cattleman. He goes to evict a



WILLIAM S. HART.
In "Wolf Lowry"—Ince-Triangle.

"squatter" from his property, finds a beautiful girl and falls in love with her. In rescuing the girl from a rascally realty agent, Lowry is wounded and nursed back to life by the young woman. She promises to marry him and then a former lover, believed dead, turns up. At the end the ranchman surrenders her to the stranger and goes away to Alaska and a life of loneliness.

The many admirers of Hart in picturesque frontier roles will find him the same spirited figure in this well-told story.

The work of Margery Wilson, as the girl, is above criticism and the support is excellent.

Some fine "shots" of the cattle country are presented and the several thrilling incidents realistically portrayed.

This is a picture sure of its appeal and exhibitors need not be told to play William S. Hart to the limit in their announcements. A. H. S.

The FILMS REVIEWED



"THE UNDYING FLAME."
Petrova in First Lasky Picture.

"THE UNDYING FLAME"

Five-Part Drama by Emma Bell, Featuring Olga Petrova. Produced by Lasky, Under the Direction of Maurice Tourneur. Released by Paramount.

ANCIENT EGYPT.
The King Edwin Mordant
The Builder of the Temple Herbert Evans
The Shepherd Mahlon Hamilton
The Princess Madame Petrova

Major-General Sir Hector Leslie Warren Cook
Colonel Harvey Charles W. Martin
Mrs. Harvey Violet Reed
Captain Harry Paget Mahlon Hamilton
Grace Leslie Madame Petrova

"The Undying Flame" is an idyllic romance of two epochs based on the theory of reincarnation. The object has been to show the same pair of lovers attracted from the same sense of affinity in A. D. that they felt in B. C.—and under the same stars. The first incarnation of this immortal pair is staged in Egypt where the heroine is the daughter of the Pharaoh and the hero is a simple shepherd who charms by his reed music. For them love's young dream is brief and tragic, for the shepherd is entombed alive for his temerity and the Pharaoh's daughter because of her grief is

changed to stone by Isis. Here the action skips numerous centuries and brings the pair to modern Egypt where the girl is the daughter to an English army officer and the man an English captain. They recognize at once an unusual and haunting affinity between them, but fail to understand its origin until the discovery of two halves of a sacred scarab bring back dim memories of another and less happy union.

Madame Petrova in this, her final Lasky picture, was a statuesque and mystic figure, both as the Egyptian princess and as her reincarnation in the person of a young English girl. Mahlon Hamilton was equally effective as the young shepherd and the English officer and the remainder of the cast was satisfactory. The ancient setting was lavishly furnished with local color in the form of peacocks, dancing girls and elaborate costumes while the modern scenes in the Sudan made an artistic and appropriate background.

The play has the additional advantage of presenting Mme. Petrova in two widely different but equally characteristic roles and will thus find double favor in the eyes of her admirers. The production was the main feature at the Rialto for the week of May 21. A. G. S.

TERRIFIC SUSPENSE IN "SUBMARINE EYE"

Floor of Ocean Affords Striking Locale for Much of Williamson Brothers' Subsea Romance

Drama by J. Ernest Williamson, Directed by Winthrop Kelley, with assistance of Fred Radcliffe; Photography by H. Sintzenich. Produced by Williamson Bros. Submarine Film Corp. as a State Rights Feature.

PROLOGUE
Marcel Lupin Fred Radcliffe
Denis De Fontenelle, his fiancee Lillian Cook
Monsieur De Fontenelle, her father E. Hudson

MAIN THEME
John Fulton, a young inventor Chester Barnett
Captain Bob, fellow lodger of Fulton Lindsey Hall
Joe Lee, an old salt Charles Hartley
Nancy, maid of all work Edith Conway
Dorothy Morgan, a millionaire's daughter Barbara Tennant
Cyrus Morgan, her father Charles Slattery
Parker, Miss Morgan's maid Neil Slattery
Earl of Linwood, suitor for Miss Morgan's hand Eric Mayne
Murphy, a deep sea diver Edward Butler
An officer of the "Condor" Gustave Fischer
Butler, the human fish By himself

Perhaps it is the unfamiliarity of the world beneath the waves that lends to "The Submarine Eye" its power to grip and hold, but certainly a situation is developed by simple enough means which contains the accumulated suspense of half a dozen "average" film dramas. Not that the achievement of undersea photography is a simple thing by any means, but the accident by which the hero, encased in a diver's suit, is caught on the ocean's floor, with those above able to see his predicament but powerless to aid him, is so perfectly natural that the horror is all the more potent.

The picture, which is the current attraction at the Liberty Theater, New York, is divided into two parts—a prologue and a main theme—the former dealing with events a hundred years prior to the story itself. Also in advance, a number of other underwater pictures are shown, depicting a submarine tragedy. The photography, by means of the Williamson's appliances, is excellent, and the director, Winthrop Kelley, has evinced a thorough appreciation of the

requirements of this most unusual story, with the result that the continuity and the atmosphere are sustained to a remarkable degree.

The acting of every one concerned is intelligently artistic and invariably convincing. Chester Barnett, Fred Radcliffe, Lillian Cook and Barbara Tennant have the principal roles, and each gives to the interpretation a realism that is rare.

While it is perhaps the truly wonderful subsea photography that will appeal chiefly, the story is likewise decidedly entertaining.

The prologue discloses the fearful punishment meted out by a proud old aristocrat to his prospective son-in-law when the latter lays an insult upon the family by waging his sweetheart's portrait. With his winnings the youth is marooned on an island in the West Indies and a heavy safe left lying upon his chest. The girl swims back to the island at night and after superhuman efforts frees him, dying herself of the strain. Left alone, he finally ends his life after placing a strong-box, presumably containing his treasure, in the big chest. The story shifts to the present, and an old salt tells the daughter of a wealthy yachtman of finding this chest, but losing it overboard when his boat founders.

A young inventor has perfected an undersea periscope and offers to locate the treasure. They all go on a yacht to the island and discover the chest. The professional diver refuses to go down, for fear of sharks, and the inventor goes in his stead. Already a love affair has developed between the girl and the inventor, much to the chagrin of a rival lover. They all watch the diver locate the treasure box through the periscope, and then, to their horror, see the heavy lid fall upon his hands, holding him a prisoner at the floor of the ocean. There is no other diving suit—they are helpless to aid him. In the attendant suspense the spectator shares fully. But the girl recalls a native diver met at Nassau, and they seek him at the sponge beds. He returns with

them and, at risk of his own life, saves that of the inventor. Meantime an effort of the rival to cut the air hose has been frustrated. The treasure box is recovered, and found to contain only a diary and the locket and rings of the old-time lovers. The gold and gems which had brought their romance to a tragic end the maroon had beited to his own waist, and with them sunk to the bottom of the sea. But the inventor has found another treasure in the love of his benefactor's daughter.

The story is plausible, admitting the sub-sea periscope, and extremely thrilling. It is quite safe to say that "The Submarine Eye" will constitute one of the most profitable State right pictures that has been produced in a long time. It can be conscientiously recommended as a genuine novelty. A. H. S.

"REDEMPTION"

Six-Part Drama, featuring Evelyn Nesbit and Her Son, Russell Thaw. Produced Under the Direction of Julius Steger and Joseph A. Golden.

Stephen Brooks Chas. Wellaley
His wife Mary Hall
Robert, their son Wm. Clarke
Grace, their daughter Joyce Fair
Thomas Loring Edward Luch
Alice, his wife Evelyn Nesbit
Harry, their son Russell Thaw
Fifteen years later Geo. Clarke
Mrs. Collins Marie Reichard

The story of "Redemption" seemingly takes considerable of its significance from the background of Evelyn Nesbit's biography. In itself it is a good type of domestic melodrama with a persecuted woman for a heroine. We first see her as a contented wife and mother in a sunny domestic life which is only slightly shadowed by the memory of her early life as a dancer. This placid existence is rudely shattered by the appearance of a figure from her past—the middle-aged architect who, it is intimated, was responsible for her first downfall. Because her husband resents this man's efforts to revive old memories, he loses his position and is hounded to desperation, which results in his death. The remainder of the film is devoted to the struggles of the young mother to support her son and her subsequent anguish when the boy, grown to college age, falls in love with the daughter of her former seducer. All finally ends in peace and happiness for the woman who has worked out her own redemption.

This is Evelyn Nesbit's first appearance on the screen, but she seemed perfectly at ease before the camera. Her most convincing work was done in the scenes where she registers her devotion for her child in the face of a relentless struggle. The role of the child was played by her little son, Russell Thaw, who is a picturesque youngster and gives promise of becoming a really clever child actor. The direction by Messrs. Steger and Golden is of superior quality.

Undoubtedly the interest which is still felt in a late cause celebre will prove a potent means of advertising this screen version of its heroine's life history. A. G. S.

"THE SOUL MASTER"

Five-Part Drama by James Oliver Curwood, Featuring Earle Williams and Directed by Marguerite Bertsch. Produced by Vitaphone for Release May 28.

Robert Travers Earle Williams
Arline, his wife Billie Billings
Ruth, his daughter Katherine Lewis
Laura Wilson Julia Swayne Gordon
Forest Crampton Albert Howson
Mrs. Brady Annie Brady
Her child Mildred May
Peter Grant Donald Cameron
Monty Fitzhugh Denton Vane

A heartache carried through fifteen or more years of a man's lifetime, the result of the desertion of his wife, who takes away their baby daughter, forms the basis of "The Soul Master" in which Earle Williams has the leading role of the man in the case. He becomes the wealthy owner of a chain of department stores and is known as the man without a soul. But he takes an interest in a little girl in the ribbon counter and promotes her to a position in his office. He is drawn to her strangely, but she already loves a young man in the office. Having rescued her from the hands of a philanderer Travers—the "Soul Master"—finds that she is his own daughter. This surprise is deferred until the end and comes agreeably after a rather long and tedious series of incidents of no great importance.

Earle Williams is his usual magnetic self in the picture, but has no great opportunities for dramatic characterization. Katherine Lewis has a chance as the daughter for fairly effective work and does quite well with it. Denton Vane, Julia Swayne Gordon and others are satisfactory in the support. The settings of interiors principally are interesting. Earle Williams should be featured in advertising. A. H. S.

MISS YOUNG SUES SELZNICK

Clara Kimball Young has instituted suit against Lewis J. Selznick, asking an injunction and an accounting. She alleges her inexperience in matters of business has been taken advantage of.

MARGUERITE MARSH BETTER

Marguerite Marsh, who appears in two of the earlier Goldwyn pictures, and sister of Mae Marsh, Goldwyn's widely exploited star, was suddenly stricken with appendicitis a few days ago and was operated on at a private hospital in Sixty-sixth Street, Manhattan.

"THE TELLTALE STEP"

Five-Part Drama by W. A. Lathrop, Featuring Shirley Mason, and Produced by Edison for Release by K.E.S.E.

Giovanni Pailassi Guido Colucci
Lucia Shirley Mason
Luigi Charles Sutton
Pietro Bob Huggins
Rosetta Nellie Grant
Dimitri Bessie Cooper
Hugh Graham Pat O'Malley
Beverly Winton Sally Crute
Hugh's mother Jessie Stevens

A well-constructed story with a police angle, introducing third degree methods, and giving a glimpse of "Blackhand" machinations is "The Telltale Step," which derives its title from the ability of a blind girl to detect her father's slayer by the sound of his footsteps. Shirley Mason gives a pleasing and careful performance of Lucia, the blind daughter of the murdered alien. After the slayer and his gang are rounded up, she is united to the lad who protected her as well as he could in her helplessness. She regains her sight and a pastoral scene brings the picture to a pleasant ending.

Charles Sutton was an excellent heavy as Luigi and his brutality was most convincing. Bob Huggins did good work as Pietro. Sally Crute as the jealous fiancée of Graham, the district attorney, who befriends Lucia, was satisfactory.

The settings are for the most part confined to ragpickers' dens and police headquarters, save for a few charming home views and the farm scenes at the end.

Exhibitors should feature the police and underground characteristics, always bearing in mind the popularity of Shirley Mason. This is a film for average audiences.

A. H. S.

"THE CRIMSON DOVE"

Five-Part Drama, Featuring June Elvidge and Carlyle Blackwell, Produced by Peerless, Released by World.

Brand Cameron Carlyle Blackwell
Adrienne Durant June Elvidge
Faro Kate Marie La Varre
Jim Carew Henry West
Jonathan Gregg Edward N. Hoyt
Joseph Burbank Louis B. Grisel
Philip Burbank Dion Tithersedge
Minnie Zugz Maxin Hicks

"The Crimson Dove" deals with a pulpit-and-stage love affair—a combination which always has agreeable possibilities. The opening reels are crowded with action—almost more action than can be conveniently wound up at the close for the scenario writer seems to have started more than he could finish and the story is ended rather abruptly by the long arm of coincidence. As a part of the diverse complications we have the cabaret siren who is shocked into repentance by the suicide of one of her lovers and who goes back to the farm. Here she meets and falls in love with a young clergyman who dreams that she is not the fetching daughter of the farm that she appears until she tells him "all" and he murmurs that he could forgive but never forget. She finds this position unbearable and rushes back to the hectic whirl of her former life in the great city where her parson lover follows her and the two are reconciled in a lurid cabaret scene. For this devotion, the young minister is banished from his church and takes refuge in a crude little parish in the heart of a lawless lumber camp. After innumerable adventures in which he always proves himself the "fighting parson" and hero he induces his fiancée (who has been meekly teaching Bowery children) to join him at the camp and the two are married surrounded by the burly but converted lumbermen.

June Elvidge is always remarkably effective as the siren who is really a good woman at heart and she played this particular role with her usual reserve and charm. Carlyle Blackwell was a most emotional minister and wore his vest buttoned in the back very becomingly. The action is lavishly staged and involves a number of excellent cabaret scenes, pretty rural pictures and wild scenes in the crude lumber camp.

This plot has plenty of action of a somewhat disjointed variety and is excellently staged with June Elvidge in an effective role. Exhibitors can regard it as the type that will get over to an audience not demanding consistency in their thrills.

A. G. S.

"DO CHILDREN COUNT?"

"The Guiding Hand," "The Wonderful Event" and "Steps to Somewhere," First Three Issues in Two Reels Each of the "Do Children Count?" Series. Produced by Essanay and Released by K.E.S.E.

"Billy" Bell Mary McAllister
Stella Apperson Mabel Badine
Peter Apperson John Cosser
Bernard Bell Grant Foreman

Essanay's new series, which will be issued through K.E.S.E. at intervals of a week, each episode being two reels in length, are unconnected as far as story goes, but individually they attempt to answer the question asked in the general head. Designed purely for a purpose they can be said to fulfill their mission. But by way of explanation it should be remarked that primarily they point out that children are pleasant to have around the house, and that frequently "a little child shall lead them" is a truth.

One is liable to judge from the title of the series that the pictures would essay psychological answers but, instead, the chapters are picturizations of little anecdotes.

(Continued on page 30.)

**Mme. Petrova writes to Mr. Lasky—in part**

As far as my own work is concerned, I have given to it as much care and attention as lay in my power to give. I cannot truthfully say that I ever felt proud of any results that I have hitherto attained.

Two moving pictures only stand out in my mental vision as being truly works of art. I refer to Miss Pickford's "Poor Little Rich Girl" and Sessue Hayakawa's "Bottle Imp."

In delivering "The Undying Flame" to you, I, for the first time, have no sense of personal shame.

You have afforded me the opportunity to do something. In Mr. Tourneur you have given me a man of wonderful artistic imagination and real dramatic subtlety; a man of very great tact and unfailing courtesy. In Mr. Van den Broek, I think you have given me the greatest artist of his time, and in Mr. Carré, a technical artist of great and wide knowledge and experience. Last, but certainly not least, an excellent cast which each in his or her turn contributed equally to our success or failure.

Then—something that you did not give me—I refer to Mr. Rothapfel's wonderful presentation of our united efforts.

I need not say that the most important thing of all is yet to come—that is, the artistic and financial results to the exhibitors. May those results exceed their expectations.

Supremacy

We have always claimed this for Paramount Pictures, but when a great actress points out that the difference between "The Undying Flame" and her other pictures is not the difference in her efforts but the difference between other productions and

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the fact is worth advertising. You have known Paramount Pictures were consistently better, we knew it, and the public by their patronage have proved they appreciate the difference, but when one of the greatest actresses on the stage or screen writes without solicitation as above—it is proof beyond a shadow of a doubt.

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New York



SHIRLEY MASON

IN

The Tell-Tale Step

An absorbing story of vengeance and retribution, in five reels.

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IN

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Edward Jose

notes. The plots are slight, but much interest rests in the work of little Mary McAllister, the star. She shows herself to be an extremely talented child, absolutely free from precociousness and with a charm and personality that gets across.

Of the first three chapters, "The Guiding Hand," "The Wonderful Event" and "Steps to Somewhere," "The Wonderful Event" is the most entertaining. It has the most amusing story and contains the strongest appeal. A little girl is anxious to have a baby brother to play with. She asks her mother where babies come from and is told that they are found in the park. One day in the park she discovers one lying on a bench and thereupon kidnaps it, believing she has found a brother only to learn when the infant's parents come for it, that it is a girl. A flash is shown where, later, she really has a baby brother. "The Guiding Hand" contains a story of a child's ability to point out the avariciousness of a wealthy man's heirs and in "Steps to Somewhere" a little girl reunites her parents after a separation of which she was the cause because of her father and mother disagreeing over her management. The direction of the pictures is faultless, except for a certain amount of padding, and the cast that supports the star is thoroughly adequate.

The "Do Children Count?" series will please any matinee audience. Little Mary McAllister has enough appeal to make the films popular. F. T.

"BLIND MAN'S LUCK"

Five-Reel Drama, Featuring Molly King. Produced by Astra, Under the Direction of George Fitzmaurice and Released by Pathe June 10.

Eileen Caverly Mollie King
Bobby Guerton Earle Foxe
His Father Wm. Riley Hatch
His Mother Gelle Tilbury

The question of the creation of suspense is one of which nearly every director of motion pictures has a different conception. The method often used and frequently abused is to begin a story in the middle of itself, so to speak, and thereby keep the spectator more or less up in the air and ignorant of traditions. In "Blind Man's Luck" this happens, but for once it carries out the purpose of its intent.

The story of "Blind Man's Luck" is full of the most rapid action. A young girl, the daughter of a smuggler, marries a youth under peculiar and hurried circumstances. The fellow has been of little account, but after several years of married life he is shown to be reformed and again accepted by his family. It is the kind of story that has the popular stamp of approval.

Molly King is so strikingly beautiful and has so much ability as an actress that she could almost carry any film to success. One thing decidedly in her favor is that she is not given to posing before the camera. The action of the film is not held up for pictures of the star. Earle Foxe is thoroughly pleasing in the role of Bobby Guerton and William Riley Hatch, an artist in everything he does, also contributes a characterization which enhances the film.

"Blind Man's Luck" is a safe proposition for any exhibitor to book. His audience will like the story, the star and the generally fine acting. Miss King has box-office value. F. T.

"LUKE'S PLUMBING BLUNDERS"

Two-Reel Comedy Featuring Harold Lloyd. Produced by Rolin Under the Direction of Hal Roche and Released by Pathe June 17.

The fourth of the new two-reel Luke Comedies is even funnier than the preceding three, which is, to say the least, no small amount of justifiable praise. These comedies derive their laughs solely by slapstick methods and they will be considered unfunny by only those who do not like this form of entertainment. Any picture that can extract nearly continuous laughter from a projection room full of reviewers may be jotted down as humorous.

Harold Lloyd, the principal comedian, again shows that he is an adept at low comedy. He is of the Chaplin type without copying that actor in the slightest way, except, perhaps, in the method of facial makeup. The company of players that surround Mr. Lloyd are by no means head him in ability, and how they keep out of the hospital is a matter for discussion. That there is the thinnest of plots in "Luke's Plumbing Blunders" is of no consequence. It contains enough ground work for fast and furious action. F. T.

"POPPY"

Eight-Reel Drama Featuring Norma Talmadge. Produced by Norma Talmadge Film Company Under the Direction of Edward Jose and Released by Selznick.

Poppy Destin Norma Talmadge
Sir Evelyn Carson Eugene O'Brien
Lucie Abinger Frederick Perry
Dr. Braman Jack Meredith
Mrs. Capron Dorothy Rogers
Sophie Cornell Edna Whistler
Mrs. Kennedy Marie Haines

In adapting Cynthia Stockley's well-known novel for the screen with the help of the stage version made by Ben Teal and John P. Hitter, the producers have utilized enough material from these to hold the attention of the spectator through eight reels. "Poppy's" length. The minutes that are consumed in running off a picture of this length are many, and it is no mean feat to give an audience enough entertainment so that its interest will not lag during this period of time, but all concerned in the

production of this film have fulfilled the requirements.

In directing the material in an easy-going scenario, Edward Jose has done good work. He gets all the dramatic value out of various scenes without allowing them to be anti-climatic.

The story of Poppy Destin is much too involved to straighten out in small space. It embraces her fight for happiness against almost overwhelming odds from the time she is a young girl, in South Africa, to her return to that portion of the globe as a successful novelist. What she goes through, a marriage when she is too young to know what it all means, and her fight for success in London as a writer, contains enough happenings to satisfy even the most exacting spectator.

Norma Talmadge, the star, displays her usual ability and attractiveness in the title role. She is supported by a capable cast, including Eugene O'Brien, Frederick Perry, Jack Meredith, Dorothy Rogers, Edna Whistler and Marie Haines.

"Poppy" should draw for several reasons—the popularity of the novel on which it is based, the box-office value of the star and the fact that it is a Selznick picture. F. T.

"BRINGING HOME FATHER"

Five-Part Drama by H. O. Davis Featuring Franklyn Farnum and Agnes Vernon. Produced by Bluebird Under the Direction of William Worthington. Released June 4th.

Peter Drake Franklyn Farnum
Jackie Swasey Agnes Vernon
Ella Tilly Swasey Florence Mayson
"Pa" Swasey Arthur Hoyt
Mike Clancy Richard Le Reno

"Bringing Home Father" is a fairly entertaining farce, with several original and amusing situations, which are, however, somewhat diluted by a superabundance of unnecessary detail. The responsibility for this lies in the fact that the plot has insufficient action for five reels of continuous straight comedy. In spite of this rather laborious development of plot, the play undoubtedly contains moments of real comedy. The best of this humor is in the hands of Arthur Hoyt as the unfortunate "father," whose bringing home is the basis of the farce. His appearance alone is comic in a pathetic sort of a way, and he does the timid, wavering, hen-pecked husband to perfection without relying on the slightest touch of burlesque to get his laughs.

The plot depends principally on the reliable comedy method of poking fun at a domineering suffragist with a meek little husband. There is also a pretty daughter with more frivolous tastes than her strong-minded mother, and a breezy hero, whose object is to defeat the mother's political hopes and marry the pretty daughter. This combination of characters grouped about the escapades of the apologetic little father becomes involved in a series of more or less amusing complications, which end blissfully in love's young dream.

Agnes Vernon was daintily ingenious as "father's" daughter and Franklyn Farnum was a strenuous and inventive hero in a suffragist parade and a hysterical fire department supplied somewhat mild thrills in the action. A. G. S.

CONQUEST PICTURES

Fourth Program Produced by Edison and Released by Forum Films

The fourth Forum Film program, consisting of approximately fifty-five hundred feet of film made up of a two-reel feature surrounded by short educational, scenic and the picturization of a well-known poem, provides about an hour and a half of interesting and helpful entertainment. The feature, "The Boy Who Cried Wolf," taken from the last piece of short fiction written by Richard Harding Davis, which appeared in the *Metropolitan Magazine*, embraces a Boy Scout story that besides proving very interesting to boys especially contains a lesson. A boy is deputized to look for spies and he causes the arrest of almost everybody that comes within his sight. When he catches a real spy the authorities are so tired of his mistakes that they let the man go, thinking that he is only another victim of mistaken identity. The picture was directed by E. H. Griffith. Albert Hackett as Jimmy, the boy, gives a very capable performance. The rest of the cast are adequate.

"Crystals and Their Beauties," one of the split-reel educational, shows the crystallization of various properties, and outside of its educational value the method of photographing the hardening of the substances is curious and beautiful. "The Making of Hundred-Ton Guns" presents a timely and interesting subject, and some beautiful scenery and thrilling sport is shown in "Skylarking on Skis." The program also includes the picturization of the story of the Plymouth Rock, most of the material of which was taken from one of Longfellow's poems. The group is ended with a cartoon comedy.

It would not be a bad idea at all for an exhibitor in a community theater to give one of this series of programs released by the Forum Films some matinee each week. Well advertised for their appeal to boys and girls, they should draw in the afternoon. F. T.

"PARENTAGE" SHOWING

Parentage will have a trade showing at the Rialto Wednesday, June 6, at 10 A. M.

NOTICE

Managers of high class theatres, with big capacities, who play road attractions, operas and big motion picture productions, are invited to communicate for dates for the

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Percentage terms only.

Seating capacity must not be less than 1000 seats.

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A DAUGHTER OF THE GODS

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MANY NEW PICTURES UNDER WAY FOR WORLD FILM

Activities Include Vehicles for Principal Stars

Activities are at their height in the Fort Lee studio of World-Pictures Brady-Made, where at least one unusually interesting experiment is being made, engaging the services of two of the foremost male players of this organization.

Both Carlyle Blackwell and Arthur Ashley, who have confined their attention heretofore to acting for the screen, are at present directing new plays in which they will also appear prominently—Mr. Blackwell as star and Mr. Ashley featured.

Mr. Blackwell's play is called "Jack, the Good-for-Nothing," in which he has the role of Jack Burkhaw. Associated with him in the cast are Evelyn Greeley, Muriel Ostriche, William Sherwood and others.

The piece being produced under Mr. Ashley's direction is titled "The Guardian," and will be the second of the series in which Montagu Love is to invest the star role. June Elvidge is the heroine.

Kitty Gordon is also at work in this studio upon the third of her present list of World-Pictures, this time under the direction of George Archambaud. The drama is called "The Divine Sacrifice."

After a long search a play has finally been found through which to transform little Madge Evans into a star. This picture play carries the title "Jerry-for-Short," and the full name of its juvenile heroine is Geraldine Carmichael. Harley Knoles is the director for little Madge.

Other picture plays upon which the final touches are being made are "Dandy Dick," directed by Mr. Brady in person; "A Self-Made Widow," starring Alice Brady, direction of Travers Vale, and "The Waster," directed by Romaine Fielding.

Another item of news from the World-Pictures studio is that Edward Langford, one of the most popular of the "featured" players under this management, has enlisted in the United States Army, and will not return to the screen drama until the war is over.

WANT TO SEE BILLY

Many requests have reached the offices of the King-Bee Films Corporation, in New York, asking for the personal appearance of Billy West, the famous young comedian, at theaters throughout the country. The officers of the corporation, however, state that this at present is impossible as West's time is fully occupied in the Jacksonville studios in the attempt to cope with the demand for these comedies.

EXHIBITORS TO JUDGE

V. L. S. E. Will Be Guided by Their Opinions of Films

V. L. S. E. will withdraw from the market every Greater Vitaphone picture that does not meet with the approval of the exhibitors and make money for them.

This decision was reached at a recent conference attended by General Manager Walter W. Irwin and members of the executive council of the selling organization of the Greater Vitaphone company.

In order to get the opinion of the exhibitors on pictures all branch shipping clerks of V. L. S. E. all over the country have been instructed to deliver with each booking a printed slip upon which there are spaces in which the exhibitor shall designate just exactly what he thought of the picture and what his patrons thought of it.

If 40 per cent. of the exhibitors who have presented a picture condemn it as being either "only fair," "mediocre," or "poor" the picture will be withdrawn from the market.

TRIANGLE-FINE ARTS STUDIOS TO BE REOPENED

Keen Interest Aroused Among California Film Folk

The announcement that Triangle-Fine Arts studio at Hollywood, will soon be reopened on an elaborate scale, has aroused keen interest among film folk in Southern California.

Recent additions to the studios have put that plant in excellent shape to take on a new lease of life under a new regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are to be utilized for forthcoming releases. On either side of the scene dock is a runway leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their destinations.

The new light studio just completed at the northern end of the property, is said to be up to the minute in every particular. It is said to have the highest roof and the best facilities for overhead lighting of any building of its kind on the Pacific Coast. Some idea of its unusual construction may be gathered from the statement that there is a distance of forty-eight feet from the floor to the first roof girder. A new electric generator has also been installed, and under the guidance of efficiency engineers, the entire plant has been overhauled.

GOLDWYN EXPERIMENT WORKING OUT WELL, AS FORTHCOMING PICTURES WILL SHOW

Roster of Great Names and Great Abilities New Factors in the Film World

Goldwyn's experiment is working out successfully.

Organized last December, with Samuel Goldfish, Edgar Selwyn, Archibald Selwyn, Arthur Hopkins, Margaret Mayo and an associated group whose names are all well known in the land of the screen and the theater, behind it, the first pictures will be ready in September and are expected to prove the correctness of the policies adopted in the beginning by the corporation.

The idea, or experiment was that great specialists should be enlisted into the actual making of motion pictures—not big men and women who would lend their names to a picture enterprise, but brilliant persons who would give their time to doing the work with which their names would be linked.

Goldwyn did not minimize in any way the value of great personalities or stars; or of signing important stars known to audiences throughout the world, but it did rate the star as being but one of many important elements in picture-making. As all readers know, Goldwyn engaged under exclusive contracts, Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Still other acquisitions will be announced in the immediate future.

Value of Authors

Great emphasis was laid upon the authors who were to write the Goldwyn photoplays. At the outset Goldwyn drew around it such successful authors as Margaret Mayo, Rol Cooper Megrue, Irvin S. Cobb, Edgar Selwyn, Porter Emerson Browne and many others. It placed in its scenario department such well known factors as Adrian Gil-Spear, Edith Ellis, Diana Huneker and Emmett Campbell Hall, skilled factors in scenario-building. None of these are simply writers who sell their stories to Goldwyn—all of them follow their works into production and inspect, edit and title them after the pictures have been made. They are seeing to it that their original work is adequately pictured and assembled before it gets to the public.

At the outset Goldwyn saw the need for a change in the physical appearance of motion pictures—saw the absence of refinements and good form in hundreds of pictures rated as being successes and decided to find new artistic evolutions for cinema

spectacles. In consequence Hugo Ballin, Everett Shinn and several other distinguished artists were approached. None of these men had ever made a picture. Both Ballin and Shinn ranked at the very top in the art world. They realized the need for refinements in pictures and were quite able to supply them. Now, after three months, both Shinn and Ballin after designing settings for Goldwyn Pictures, have become actual directors of pictures and are making their first productions at the Fort Lee studios. They have applied their talents and knowledge to a new profession, absorbed its technical essentials in a brief time and served their novitiate. Much can be promised in advance for men of this type as directors of pictures.

The Idea Works Out

In other words, while subject to much speculation by hidebound persons who have become accustomed to picture routine, Goldwyn has decided to utilize the fine talents and genius of men never before associated with the picture industry—with splendid results.

Even in its advertising and publicity Goldwyn has sought to achieve the unusual—the unusual being something that everyone else was not doing. None of the Goldwyn stars are asked to do stunts that lessen their dignity or standing. They are not asked to seek or assist in getting cheap publicity for themselves or their company. In films they are treated as the fine artists that most of them have been in other fields. With their introduction into films they are being exploited with a fine regard for permanency as screen factors—not as stars expected to make a lot of money in a few pictures, but a great deal of money in a great many pictures.

Goldwyn intends to show in its exploitation of its stars and productions that an appeal can be made to the public on a tremendous scale, and to the world at large, without "circusing" names and personalities that are already known to intelligent persons throughout the world.

In the matter of salesmanship Goldwyn is adhering rigidly to its initial promise of making and having completed by September 1 twelve pictures, so that all exhibitors may know long in advance just what productions they may expect—in story value, direction value, and quality.

THE WHARTONS PRESENT

SUPER-FEATURE NO. 1

FOR STATE-RIGHTS

THE GLORIA TR

Do You Remember

PATRIA?

THE EXPLOITS OF ELAINE?

THE MYSTERIES OF MYRA?

THE WHARTONS MADE THEM!

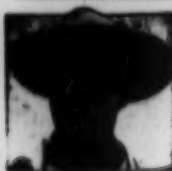
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Current Releases—"THE INEVITABLE"

"THE LAW OF COMPENSATION"

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Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kiddies"

Coming—"Sunshine and Gold"

The Motion Picture BULLETIN

Reaches every exhibitor, operator and exchangeman in Canada twice a month. The only film trade paper in Canada that does. Advertisers get good results. Write for rates.

106 RICHMOND ST. W. →
Toronto Ontario

PARALTA PLAYS MAKES ANNOUNCEMENTS OF INTEREST

Kerrigan to Do a Kyne Story—"Rose o' Paradise" for Bessie Barriscale

Robert T. Kane, vice-president of Paralta Plays, Inc., who is supervising the organization of J. Warren Kerrigan's staff, has engaged D. J. Jennings as cameraman for this popular star. Mr. Jennings is reputed to rank among the experts.

J. Warren Kerrigan's first production as an independent star at the head of his own organization will be a photo-dramatic version of Peter B. Kyne's first book-length novel, "A Man's Man." Mr. Kyne is best known as a writer of short stories. Sev-

MAKING THINGS HUM IN WEST COAST STUDIOS

Doings of the Players and Notes on New Productions in California—General Items

BY MABEL CONDON

LOS ANGELES, CAL., (Special).—With Henry McRae at the helm of things at Universal City, a number of changes have taken place. Chief among them, perhaps, is the promotion of Marshall Stedman, engagement manager, to the rank of director. Pierre Hunge, known and liked by the many with whom he has come in contact during his two years as assistant to Mr. Stedman, succeeds Mr. Stedman to this position.

W. Stephen Bush has begun his return to New York, after ten days in Los Angeles, during which time he addressed exhibitors' meetings, visited all the studios and, judging from the number of hands he has shaken, he believes he has met everybody in the film game in Southern California.

Manager E. H. Allen is in charge of affairs at the big Ince-Triangle plant at Culver City during the absence of Thomas H. Ince, who has gone East.

Ground has been broken at the Vitagraph Studio for the new Administration Building, Carol Holloway turning up the first clod of earth on the new site.

New Bills

"Openings" were rife in Los Angeles theatrical circles last week. L. E. Behrmer opened his Trinity Auditorium with the Williamson Brothers' picture, "The Submarine Eye"; Clune's Auditorium presented a revival of "Shenandoah"; the old Burbank Theater began a new reign with William Russell in "High Play"; the Woodley Theater gave Bessie Love her first introduction to the film public as an Ince star in "Cheerful Givers"; the Alhambra announced a Kathryn Williams-House Peters combination as its strong attraction; Quinn's Rialto Theater had its formal opening, using the Selig feature, "The Garden of Allah," as its attraction and donating the funds to the Home Garden movement of Southern California; Tally's had a sure drawing card in Alice Joyce in the Vitagraph feature, "Within the Law." And with Ethel Clayton in "Yankee Pluck" at the Palace, Theda Bara in "Heart and Soul" at Miller's, Vivian Martin at the Garrick in "The Spirit of Romance," Emmy Wehlen in "Sowers and Reapers" at the Symphony, Myrtle Gonzales in "Southern Justice" at the Superba and the gay and festive Keystone Beauties sharing Woodley honors with Bessie Love, the week has been one rich in pictures for Los Angeles theatergoers.

Ruth Stonehouse wallows in shoes out at Universal City. She tries on forty-four dozen of them in the new five-reel picture in which she is working under Louis Chauvet's direction.

At the Vitagraph Hollywood plant, William Duncan continues to instill thrills into the "Hearts of Flame" serial. Director William Weibert has Mary Anderson and Alfred Vachburg to consider in the stellar roles of "The Pretender," which he is making into a five-reel feature.

Louise Huff and Jack Pickford began a new story this week at the Lasky Studio. Kathryn Williams is a Morocco star at work now on the Lasky lot.

But two more episodes remain to be made for "The Railroad Raiders," the Helen Holmes serial directed by J. P. McGowan.

Burbank Success

The Burbank Theater is finding its new policy of vaudeville and pictures one of success. Gail Kane in the feature "Whose Wife" supplied the picture attraction of the first week, and William Russell in "High Play" that of the second.

Director Sherwood MacDonald completes the sixth Jackie Saunders feature for the Mutual Program this week. An advance running of a portion of it was enough to decide the fact that it will be the strongest of the six Jackie Saunders pictures.

eral of them have been translated to the screen.

Oscar Apfel will direct the production of this story. The adaptation for the screen has been entrusted to Thomas Gerabty, the well-known west coast scenario writer, who is devoting his attention exclusively to this work. Robert Brunton will be the technical director and is now making the preliminary preparations for producing this story, which will be very elaborately screened in a seven-reel feature to be released by Paralta Plays, Inc., in August.

James Young, who will direct the production of Bessie Barriscale's first independent production to be released by Paralta Plays, Inc., on the Paralta Play—a screen version of Grace Miller White's novel, "Rose o' Paradise"—will have William Horowitz for his principal assistant.

Robert Brunton has severed his connections with Triangle and will be studio manager and art director for Bessie Barriscale's new producing company. He will have the Clune studio in Hollywood ready for her early in June, when the production of "Rose o' Paradise" will be started.

BEN WILSON ON TOUR

Ben Wilson, featured in the serial "The Voice on the Wire" is just beginning a two-and-a-half month tour of the United States and Canada, making personal appearances in many theaters. His itinerary began Monday in the Loew theaters here. At the termination of his trip, Mr. Wilson will resume work with the Universal Company.

Mary Pickford is having a bungalow built for herself at the Lasky plant. Upon its early completion she will return the Geraldine Farrar quarters to their owner, who will then be ready to begin a new Lasky feature.

The town of Burbank has kindly loaned itself to a Douglas Fairbanks picture, thus giving the latter the variety of wild scenes that one's imagination immediately associates with the word cowboy.

Clyde Roe, technical director for the Signal Company, is supervising the building of several box-cars, for use in "The Railroad Raiders" serial. The construction of said cars is under way in the East Yards of the Salt Lake Railroad.

William Desmond, as a young American, goes lightly from plot to counter-plot, through Russia, Belgium and France, in a new Ince-Triangle feature in which Clara Williams plays opposite him as a Russian countess. Reginald Barker is directing this production and Robert Newhard is photographing it. Charles French, Wallace Worsley and Robert McKim are others in the cast.

George Beban is at work in the story which Kathryn Williams wrote for him. Donald Crisp is directing it.

The little lady who is in the enjoyment of her seventh week at the home of Director Ted Sioman has been named Leslee, each letter of the name standing for that of a particular friend of the Siomans.

"Loyalty," the second of the "Seven Cardinal Virtues," is in the process of being photographed at the Bernstein Studio. Lee Lawson, technical director, is providing a number of new stage effects.

Harry Ham, who is one of the regulars to plunge into the Los Angeles Athletic Club cold tank every morning, and who is known by the slogan "Nobody needs have a cold if he doesn't want one," has been the victim of an attack of grippe for the past week. There are those among Harry's friends who have been heard to remark, "Oh, I don't know—"

Jokes Neal's Patriotism

Somebody evidently has designs upon Neal Burne's patriotism. Two sets of American flags which he set up on the hood of his auto disappeared, and the third set he installed thereon he saw to it were wired.

"Mother" Lule Warrenton is using a lioness and three cubs in the "A Bit o' Heaven" picture she is making at her studio in Lankershim.

Jay Morley is taking the juvenile lead in the Bernstein film productions.

Players Hurt

Polly Moran, Hughey Fay and Jay Belasco were injured, but not seriously, when Hughey Fay's car, in which the three were riding, was struck by a live wire.

Now it is Noel Smith who is curious. "Where Are My Child?" is the picture in which he has just completed the direction of Dan Russell, at the L-Ko Studio.

J. G. Blystone, Director General of the L-Ko Company, has completed the fourth of a series of Alice Howell comedies, to be sold shortly on a states rights basis.

Bessie Love has Frank Borge as her leading man in her second Ince-Triangle picture. Others in the cast are Charles K. French, Walter Perkins, William Jeffers, Walt Whitman, Aggie Herring and Alfred Hollingsworth. The story is by J. G. Hawks and Charles Miller is directing it.

Irvin Willat is directing the Ince-Triangle's first child-picture. It features Thelma Salter, Georgie Stone and others of the Triangle kiddies. It is being made at Inceville.

"Bill" Hart will be back and at work at Inceville on June 10.

BOOK "ON TRIAL"

First National Exhibitors' Circuit Getting Into Action

According to report the first picture booked by The First National Exhibitors' Circuit is "On Trial," Essanay's super-feature. It is stated that the selling price is \$75,000. After the members of the organization have used the picture it is said it will be booked to other exhibitors not in the combine.

T. L. Tally, vice-president of the circuit, is quoted in a Los Angeles paper to the effect that the preference will be for five-reelers with seven as the limit. Clean films are insisted upon. Said Mr. Tally in the interview referred to:

"The circuit has unlimited scope—and millions to back it. There is enough money in the Harriman bank in New York right now to swing almost any deal we might care to enter into."

"There are 255 theaters in the United States and Canada, embodied in the circuit, and they are all of the highest class."

"We hope to make it hold the position in motion pictures that the Orpheum holds to vaudeville."

"It is a close corporation. No stock can be sold to outsiders."

"We desire to improve the standard of pictures. To reduce the cost to exhibitors—and so to the public. To insure a profit to producers and a position for the artists."

"We will try and think more of quality than quantity. Our business will be conducted on a 'good goods' basis."

PICTURE ACTRESSES GIVE TABLEAUX FOR KIT FUND

War Relief Division Presents Delightful
Entertainment

The first performance of the Motion Picture Players' division of the Stage Women's War Relief, was given at the Hotel des Artistes, 1 West Sixty-seventh Street, Monday night, for the benefit of the Comfort-Kit Fund and was an unqualified success.

Two thousand actresses have joined together to form this division under the able chairmanship of Mrs. J. Stuart Blackton.

A large workroom has been set aside for the Motion Picture Players at 306 Fifth Avenue, the headquarters of the S. W. W. R., where the comfort kits are made up for our own soldiers. The motion picture actresses not now already enrolled, are herein urged to send in their names to Mrs. Blackton.

The entertainment Monday consisted of a number of tableaux vivants in which the following well-known players appeared: Anita Stewart, Mae Marsh, Jane Gall, Winifred Allan, Dorothy Gish, Alice Brady, Doris Kennon, Lillian Gish, Mae Murry, Ruth Roland, Alice Joyce, Bess Meredyth, Anne Nilsson, Naomi Childers, Peggy O'Neill, Edna Hunter, Alice Wilson, Hazel Iman, Mary Alden, Mabel Nomand, Madeline Delmare, Vivian Cabanne, Anne Scott, and Constance Talmadge. Mrs. Blackton, who put on the tableaux, was assisted by several prominent artists, including: Howard Chandler Christy, Walter B. Russell, Penrhyn Stanlaws and Count Tamburnini. Mrs. Blackton herself was seen with her two children as "Motherhood" from a portrait of the old Italian masters. After the tableaux, Rosnara presented two Nautch dances and Batan Devi sang folk songs of old India, accompanying herself on the tambura. Modern dances were presented by the Dolly Sisters, Mae Murry, Donna Bain, and Gordon Gray. Alice Brady, who posed in the tableaux as France, sang the Marseillaise at the close of the performance. Then followed general dancing.

On the entertainment committee were Mrs. J. Stuart Blackton, chairman; Bess Meredyth, vice chairman; Walter B. Russell, Count Tamburnini, Penrhyn Stanlaws, Mr. and Mrs. Louis Joseph Vance, Beulah Livingstone, Mr. and Mrs. George Randolph Chester, Howard Chandler Christy, and Byron Goldsmith.

TAKES "EYE" TO CHICAGO—JERSEY RIGHTS SOLD

Submarine Film to Be Handled by R. O.
Lawhead in Middle West

Rex O. Lawhead has left New York to act as general representative for the Williamson Brothers. He will handle "The Submarine Eye" throughout the Middle West states with headquarters in Chicago.

En route he stopped in Detroit and gave a private showing of the picture to a selected list of exhibitors. The Detroit showmen were enthusiastic over the production and written expressions of their opinions have been received at the New York office of the Williamson Brothers.

Mr. Lawhead is well known for the excellent way in which he handled "The Williamson Brothers Submarine Expedition Pictures," the first underwater films shown in America.

A definite announcement regarding a Chicago run for "The Submarine Eye" will be forthcoming from the Williamson Brothers at a later date.

In line with their policy of dealing with experienced showmen, the Williamson Brothers, producers of "The Submarine Eye," announce that they have sold the New Jersey rights of their underwater drama to the J. Frank Hatch Film Company, of 284 Market Street, Newark.

Mr. Hatch has the reputation of being one of the biggest and most successful showmen in the country.

RUSSIAN FILMS HERE

N. S. Kaplan Will Present Works of
Noted Slav Writers

The Russian art films have arrived in this country under the guidance of Nathan S. Kaplan, an American citizen long resident in France and Russia, and the standard works of Tolstoy, Turgeneff, Dostoevsky, Pushkin, Gogol, Ostrovsky, Andreff and other prominent Slav authors will be seen here in their picturized form for the first time outside of Russia, where the filmed versions of their novels and dramas have shared the popularity of the books and stage plays. At the same time the screen acting of the leading Russian artists of the national theaters in Moscow and Petrograd will be exhibited in these same productions, including the efforts of Mmes. Gsovskala, Choldonala, Caralli, Germanova, Lisenska, Balasheva, Ourevina, Tatiana, Pavlova and Karabana, among the women stars, and Messrs. I. I. Mozhukhin, Vitold Polonski, N. V. Panoff, Rimski, B. A. Backsheef and A. A. Cheruvino, among the men.

The six weeks of the 17,000-mile journey came to an end early in May. The negatives of the films were passed by the Custom House a few days ago, and as soon as prints of some are developed New York will

see them in a Broadway presentation. The plan by which the Russian offerings have at last reached America is the fruition of an idea Mr. Kaplan had long cherished, to popularize the Russian authors over here by introducing their greatest works to the motion picture masses.

VIRGINIA PEARSON IN NEW FILM

Virginia Pearson, recently voted the most beautiful woman in motion pictures by Chicago "fans," has just completed her characterization in a new photoplay on the subject of jealousy, "Wrath of Love." Miss Pearson has been receiving many requests from exhibitors and "fans" recently for just such a characterization as she presents in this new Fox picture, which she feels, offers the greatest portrayal she has yet displayed on the screen. The subject is of modern theme and allows the star particular scope to evidence her natural charm and talents to best advantage. James Vincent directed Miss Pearson in this production, which is scheduled for release in the near future. Miss Pearson is at present enjoying a short vacation before commencing work on her next subject for Fox.

WILLIAM RUSSELL HEADS MUTUAL LIST

Starred in "Shackles of Truth" on June 4 Schedule—Other
Features Announced

"Shackles of Truth," starring William Russell, is the feature of Mutual's program for June 4.

Dealing as the story does with two young lawyers who are striving for the appointment to the Senate, it is a film which will have a special appeal to all the lawyers in town and also to politicians.

"A Leap for Life" is the title of Chapter IX of "The Railroad Raiders." In this chapter Helen Holmes performs some courageous swimming feats.

On June 4 comes the LaBelle comedy, "The Flight that Failed," telling of a pro-

posed elopement that brought many unpleasant complications to the fleeing pair. "There and Back" is the Cub comedy of June 7, featuring George Ovey.

"Good for Evil" is the title of the twelfth chapter of the "Jimmie Dale, Alias the Gray Seal" series, scheduled for June 8.

The four sections of the "Mutual Tours Around the World" released June 3, represent Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." Africa offers pictures of Morocco's chief seaport, Tangier. St.

Kitta, an island of the British West Indies, completes the places visited on this tour. "Mutual Weekly" will appear June 6, and besides the news of the week will contain an appeal for the Liberty Loan.

June 7 will be released "Reel Life." It has five sections. "Modern Footwear" explains the making of shoes by machinery. "Boas Fishing in Florida" shows a pictorial paradise at Lake Poinsetta, Fla. "Launching a Life Boat" shows a new device for rapidly getting the boat over the side of the vessel. "Electrical Gardening" illustrates how electrical current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the Dalcroze and Demyen methods are illustrated.

Release dates of Charlie Chaplin's eleventh and twelfth Mutual comedies will be announced by the Mutual Film Corporation as soon as the pictures are ready.

Goldwyn Pictures

A Tiffany Product With A Ford Distribution

IN the world of commerce Tiffany means the utmost extreme of *quality* in gems and precious metals. This great name guarantees the limit of superiority.

The name of Ford attaches to the greatest mercantile *distribution* in all the world of trade.

Goldwyn, in motion picture production, joins into one organization and behind Goldwyn Pictures the idea that underlies these two great institutions *combined*.

Goldwyn Pictures will play everywhere—in large houses, in medium houses and small houses and at a rental that will permit the exhibitor to show them at a *profit* to himself.

Have you applied for Goldwyn Pictures for your theatre?

Advisory Board:

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Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrus
Archibald Selwyn
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Goldwyn Pictures Corporation

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WORLD PICTURES MADE

WM. A. BRADY, Director-General.

WORLD-PICTURES

present

ROBERT WARWICK

and

GAIL KANE

in

"The False Friend"

Story by Florence C. Bolles

Directed by Harry Davenport

TRIANGLE

Sincerity in Film Plays

The success of all great undertakings—by men or by nations—depends primarily on *Sincerity of Purpose*.

And in direct proportion as this sincerity of purpose has been adhered to, have temporary successes become permanent achievements.

Triangle Plays are built upon *sincerity*—the sincere conviction that only by giving the public picture plays that are *better*—and by *continuing* to give them better plays, each one as good or better than the last—can Triangle succeed as a permanent institution.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE COMEDIES



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT
FAMOUS PLAYERS
Her Better Self, Pauline Frederick, May 21.
The Little Boy Scout, Ann Pennington, June 28.
LASKY
The Undying Flame, Madame Petrova, May 24.
Franches, Louise, Huff and Jack Pickford, May 28.
Unconquered, Fannie Ward, May 31.
The Jaguar's Claw, Sessue Hayakawa, June 11.
The Inner Shrine, Margaret Livingston, June 14.
Her Strange Wedding, Fannie Ward, June 28.
MOROSCO
The Marcellini Millions, George Robson, May 14.
The Highway of Hope, Kathryn Williams, House Peters, May 17.
The World Apart, Wallace Reid, Myrtle Stedman, June 3.
Giving Becky a Chance, Vivian Martin, June 7.
PALAS
A Roadside Impresario, George Robson, June 18.
Her of the Ages, House Peters, June 21.
PATHE GOLD ROOSTER
THANHOUSER
The Candy Girl, Gladys Hulette, May 27.
An Amateur Orphan, Gladys Hulette, June 3.
ASTRA
The Record, William Courtney, May 16.
The Iron Head, Edward Arden, May 27.
GREATER VITAGRAPH
Claver's Rebellion, Anita Stewart, May 31.
The Soul Master, Marie Williams, May 28.
The Magnificent Moddler, Mary Anderson, Antonio Moreno, June 4.
The Question, Alice Joyce, Harry Morey, June 11.
The Melodrom, Earl Williams, Dorothy Kelly, June 18.
Mary Jane's Pa, Marc McDermott, Mildred Manning, June 28.
BLUEBIRD
The Flashlight Girl, Dorothy Phillips, May 21.
Southern Justice, Myrtle Gonzalez, May 28.
Bringing Father Home, Franklyn Varum, Browne Vernon, June 4.
A Doll's House, Dorothy Phillips, June 11.

BRADY-WORLD
Yankee Pluck, Ethel Clayton, Montague Love, May 21.
Maternity, Alice Brady, May 28.
The Price of Pride, Carlisle Blackwell, June 4.
The Moral Angle, Robert Warwick, June 11.
The Brand of Satan, Montague Love, June 18.
The Stolen Paradise, Ethel Clayton, June 28.
TRIANGLE
FINE ARTS
Souls Triumphant, Lums, Gish, May 28.
Madame Bopeep, Sessue Owen, May 27.
That's All, Jack Devereaux, June 3.
KAY-BIRD
Wild Winships, Widow, Dalton, May 20.
The Millionaire Vagabond, Charles Ray, May 27.
Barbs of the Blue Ridge, Beulah Barricade, June 3.
K. E. S. E.
EDISON
The Tell-Tale Step, Shirley Mason, May 28.
The Ghost of Old Morro, Mabel Trunnelle, Robert Connors, June 11.
Bushman, Beverly Bayne, Mabel Trunnelle, Robert Connors, June 28.
SELIG
The Lad and the Lion, Vivian Reed, George Fawcett, May 14.
The Mystery of No. 47, Ralph Hera, June 4.
KRSANAY
Night Workers, Marguerite Clayton, May 21.
Filling His Own Shoes, Bryant Washburn, June 11.
Land of Long Shadows, Jack Gardner, June 18.
METRO
ROLES
The Beautiful Lie, Frances Nelson, May 21.
The Duchess of Doubt, Emmy Wehlen, May 28.
The Belle of the Season, Emmy Wehlen, June 18.
The Greatest Power, Ethel Barrymore, June 28.
YORKE
The Haunted Palamas, Harold Lockwood, June 11.
METRO PICTURES CORP.
Lady Barnacle, Viola Dana, June 4.
The Greatest Power, Ethel Barrymore, June 18.

Aladdin's Other Lamp, Viola Dana, June 28.
POPULAR
The Soul of a Magdalen, Mme. Petrova, May 14.
MUTUAL
Annie-for-Spice, Mary Miles Minter, May 14.
The Eye of Nury, Crane Wilbur, May 14.
The Mirror, Marjorie Rambeau, May 21.
The Checkmate, Jackie Saunders, May 21.
The Serpent's Tooth, Gail Kane, May 28.
Reputation, Edna Goodrich, May 28.
UNIVERSAL
Eternal Love, Douglas Gerrard, Ruth Clifford, May 7.
The Phantom's Secret, Mignon Anderson, May 14.
Money Madness, Mary McLaren, Eddie Polo, May 28.
The Circus of Life, Eae Rae, Mignon Anderson, June 4.
The Field of Honor, Louise Lovely, June 11.
ART DRAMAS, INC.
APOLLO
The Great Bradley Mystery, Alma Hansen, April 28.
The Mystic Hour, May 21.
Golden God, June 14.
VAN DYKE
A Mother's Ordeal, Jean Sothorn, April 30.
Song of Silence, May 24.
Mute Appeal, June 21.
ERBODGRAPH
The Inevitable, Anne Q. Nilsson, April 16.
Little Miss Fortune, May 16.
Charity Castle, June 7.
U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.
House of Cards, May 31.
FOX
The Book Agent, George Walsh, May 14.
Heart and Soul, Theda Bara, May 21.
The Final Payment, Nance O'Neill, May 21.
The Silent Lie, R. A. Walsh's drama, May 28.
The Slave, Valeska Suratt, June 3.
The Broadway Sport, Stuart Holmes, June 10.
Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.
ARTCRAFT
Broadway Jones, Com. Dr. Geo. M. Coban.

METRO PREPARES FOR GREATER ACTIVITIES

Reincorporates, Increasing Capitalization to \$2,600,000—Takes Over Producing Concerns

The Metro Pictures Corporation announces that it has re-incorporated in Albany, increasing its capitalization from \$400,000 to \$2,600,000 in preparation for larger enterprises and greater activity in the Motion Picture field.

The new issue was subscribed entirely by the Metro group and none of the stock will be offered to the public. The officers under the new regime remain as before: President, Richard A. Rowland of New York; first vice-president, Louis B. Mayer of Boston; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; secretary and general counsel, J. Robert Rubin of New York.

In the re-incorporation the business of Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Players, Inc., three of Metro's manufacturing companies were taken over by the parent company. The Yorke-Metro Company, which under the direction of Fred J. Balshofer produced the Harold Lockwood pictures, will shortly be absorbed.

The three New York manufacturers now a part of the Metro organization will be operated at the new Metro studios at 3 West 81st Street, with H. A. Rolfe, formerly president of the Rolfe Photoplays, Inc., as general manager. Maxwell Karger, who is identified with both the Rolfe and Columbia companies will make special productions at another studio. The Yorke productions will, as before, be made in California at the Hollywood studios.

UNIVERSAL NEWS FEATURES

The thorough manner in which the Universal news reel covers important events and happenings in all parts of the world was again notably exemplified in the second issue of Current Events, which has just been released.

No part of the globe has been overlooked by the eagle-eyed cameramen of the Universal staff, under the direction of Jack Cohn, editor, in their search for events which will prove of timely and stimulating interest to the film-going public.

In Again, Out Again, Douglas Fairbanks, April 30.
A Romance of the Red Woods, Mary Pickford, May 14.
Wild and Woolly, Douglas Fairbanks.
SELENICK
The Eastest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Pappy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Doomed, Derwent Hall Caine.
H. J. BROCK, NEW YORK
The Manxman.
CARDINAL
Joan the Woman, Geraldine Farrar.
WANTER FEATURES
The Lancelotti Cycle, Benj. Chapin.
CORONA
Curse of Eve.

FRIEDMAN
A Mormon Maid, Mae Murray.
FROHMAN
The Witching Hour, Audrey G. Smith, Jack Sherrill.
God's Man, H. B. Warner.
D. W. GRIFFITH
Intolerance.
IVAN
Enlighten Thy Daughter.
JAXON
Strife, George LeGuere.
Poker and Joke Comedies.
WILLIAMSON BROS.
Submarine Eye.
EDGAR LEWIS
Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.
B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.
PARAGON FILMS
The Whip.
SELIG SPECIAL
Beware of Strangers.
The Na'er-De-Wall.
The Garden of Allah.
L. J. SELENICK
The Barrier.

SHERMAN ELLIOTT
The Orbits.
The Spoilers.
ULTRA
Woman Who Dared.
UNIVERSAL
Idle Wives.
Where Are My Children?
30,000 Leagues Under the Sea.
Fools vs. John Doe, Harry Dakers, Leah Baird.
Robinson Crusoe, Robert Lam.
Hall Morgan's Girl.
Even as You and I.
EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.
SERIALS
PATHE
Mystery of the Double Cross (12th). The Riddle of the Double Cross, Mollie Kline, June 3.
The Neglected Wife (4th). Beyond Recall, Ruth Roland, June 3.
KALEM
The American Girl (13th). The Man Hunt at San Remo.
MERTO
Great Secret (18th). The Great Secret, Francis X. Bushman.



"THE world is so full of a number of things."

"I think we should all be as happy as kings," quoted the Orator, as he entered the Cafe Nemo with the others on a perfect Spring night—one of the very few with which New York has been blessed thus far.

"That's funny," commented the Truculent Poet, who had arrived ahead of his friends and was safely entrenched behind a large mug of ginger ale.

"What is," demanded the Orator, "Stevenson's couplet?"

"No; I was thinking about an article I read in the Times magazine a Sunday or two ago. It was about some dame that writes books and poetry. She says as how, in her opinion, Robert Louis was the purveyor of a punk philosophy—unhealthy or neurotic—their words."

"How so?" asked the Man in the Corner. "Why she says we've been trying to rule evil out of our cosmos—or had done it, just because Stevenson's 'glad' philosophy had got into our heads to stick. Now, she says, the world is getting into a healthier attitude because of the war and its horrors—that we look things in the face."

"Yes," affirmed the Gentle Critic, "we look things in the face—and make them more and more real by doing so. Now, I believe Stevenson was right—suppose he was an invalid, neurotic, if you like. Anyway, he brought a lot of cheer in the world. And I don't believe anything was ever made worse by taking a cheerful view of it. Remember it was a good deal bigger man than Stevenson, even—to say nothing of the lady you're quoting—who said 'There is nothing, either good or bad, but thinking makes it so.'"

"I agree," said the Man in the Corner, "and that brings me to our familiar topic—the pictures. Just think what a lot they can do to cheer people in war times, by keeping the cheerful note uppermost! Say—did you ever hear of a man facing danger with a smile and a cheerful word who didn't come through better than the chap who goes into it with his sorrows sticking out like straw out of a scarecrow? And it's the same with the folks at home. They've got to be cheered up—look at England! No tragedies for them! Give them jolly pictures, musical shows and variety stunts."

"I reckon you're right," admitted the Poet. "A swab with a cheerful outlook may be as brave as the next one, but he don't invent horrors and murder helpless women and kids. I'll bet the Kaiser has a copper riveted frown on him all the time."

"War tends to simplify the emotions," said the Critic. "Subtle psychology don't go in times of stress. Pictures appealing directly to the emotions are certain to be the most popular."

"Speaking of authors and such," observed the Poet, "you may remember Sam Hardy in 'The Princess Pat'? Well, he's now with Famous Players in the picture 'At First Sight'—I suppose that means love! Anyhow, he has the role of an author and they say he takes the part so seriously he actually does write a lot of stuff and, what's worse, insists on reading it to everybody else in the cast. So far, they declare, he's reeled off about eight poems to Spring, two patriotic anthems and nearly twenty-three feet of free verse. They say his case is hopeless."

"I shouldn't think," remarked the Orator, "you'd have anything to say. You've perpetrated enough junk in the last year to fill all the wastepaper baskets in Manhattan."

"I suppose," said the Critic, "Doug Fairbanks and his crew 'll be back here in September—it's a kind of lonesome without Benny Zeidman; Pete Schmid is sinking into innocuous desuetude and things are quiet and peaceful along the Rialto."

"There's a good time coming, though," replied the Poet, cheerfully.

"Talking about good times," proceeded the Poet, "I suppose some people would say it was lots of fun to go around the country at highspeed being greeted and ovationed at every water-tank, to say nothing of the big cities, but Bill Hart of Triangle says he's found it about as hard as it would be to round up a bunch of steers on stampede. Of course he's pleased and all that, but when it gets so bad the police and the army has to interfere to keep you from being mobbed by the admiring populace, I guess it ain't as much fun as you'd think."

"It's mostly personality," declared the Orator. "Hart is modest—he says it's largely because the public takes to the idea of reviving the days of the frontier life that he's become so popular. But don't you forget it—if it wasn't he had magnetism and personality by the mile, he'd never have made the hit he did in such parts. Hart's the kind of chap—whether on the screen or off—that you want to go up to and shake hands with; isn't that right?"

"Sure," they all responded.

WEST LIKES DOUG

"In Again, Out Again," Makes Big Hit at Los Angeles Premiere

According to William H. Clune, owner of Clune's Auditorium, Douglas Fairbanks in his initial Artercraft release, "In Again—Out Again," played to over twelve thousand people on the first day of its showing in Los Angeles.

Mr. Clune had originally intended to exhibit "In Again—Out Again" at his Broadway Theater, which seats about eighteen hundred people, but due to contemplated, record-breaking business, decided to open the Fairbanks film at his large Auditorium Theater, which has a 3,500 seating capacity. He is running the picture on scheduled time, four performances a day, in addition to a one-reel news film, and an elaborate musical program.

Mr. Clune, in an interview, said that the crowds who attended the first day of "In Again—Out Again," reminded him of "The Birth of a Nation," premier in Los Angeles. The local critics, Grace Kingsley, Maitland Davies, George St. George, Gertrude Price and Othman Stevens were very flattering in their reviews of Douglas Fairbanks, and his first personally supervised Artercraft production.

Clune intends continuing the showing of "In Again—Out Again" for two weeks, and then the same print will be transferred for a run to his respective theaters in Pasadena and Santa Ana.

SUNDAY PICTURES AGAIN

ROCKFORD, ILL. (Special).—The past Mayor of the city closed up the picture houses on Sunday evenings. This was put to a referendum vote of the people at last election, and the coming Sunday will see the picture houses open again on Sunday evenings. It is very probable that the vaudeville houses will either attempt or get permission to be open as well.

H. F. Nonnis.

ROTHAPFEL GIVES ADDRESS

Members of the Washington Heights Forum crowded the auditorium of Public School No. 132, at Wadsworth Avenue and 182d Street, Sunday evening, recently, to listen to an address on "The Motion Picture," by S. L. Rothapfel, of The Rialto. After the speaker had told what he considered the real value and future of the picture play and of motion pictures in general, there was a general discussion of the subject.

TRIANGLE ACTIVITIES

New Productions Announced from Yonkers Studio

Amy Ongley, famous for her role of Swedish servant in the all-star cast of "Fine Feathers," and well known for her comedy characterizations, will make her debut in a serious part in a Triangle play now being produced at the Yonkers studio under the supervision of Allan Dwan.

Director Albert Parker of the Triangle Yonkers studio is priding himself on the most expensive "props" in filmland for a new Triangle play featuring Wilfred Lucas and Eida Millar. He has had the honor of directing a scene for this play in which real vegetables form an important part of the scenic background. It is said that Triangle is mortgaged heavily for this lavish outlay.

The cast for a soon-to-be-released Triangle production as yet unblest with a name, is announced by Director Arthur Rosson of the Yonkers studio as follows: Tom Barr, a lawyer, Jack Devereaux; Peggy O'Neill, daughter of the Chief of Police, Winifred Allen; Chief of Police, Aloysius O'Neill; William Riley Hatch; Pericles Bean, an artist, Georges Renavent; Mitchell Vance, the "Reformer," Frank Currier; Secret Service Agent, Russell Simpson; Chief's Private Agent, Robert Crimmins.

Director Arthur Rosson of the Triangle Yonkers studio took some exclusive pictures of Marshal Joffre at Grant's Tomb the other day and will use them as part of a Triangle play in the near future.

A TIMELY FILM

The Selig Polyscope Company believes that the Selig production, "Uncle Sam Afloat and Ashore," the forthcoming release in General Film Service, is worthy of special notice. The film shows United States soldiers and sailors at work and play. The battleship fleet, a portion of which is now reported fighting in European waters, is presented in battle line formation in this production. The Jackies are shown working the big guns, drilling and performing other duties. A division of the Regular Army has been ordered to France. General Pershing and his soldiers are presented in this film. The Infantry is shown in army maneuvers and on the long, dusty hike. "Uncle Sam Afloat and Ashore" is said to be particularly interesting to parents of the thousands of young men who will soon become soldiers of Uncle Sam. The pictures show the life of the soldier and the sailor and proves that the army and navy are schools for the making of men.

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